

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 1023.

LONDON, SATURDAY, JUNE 5, 1847.

PRICE  
**FOURPENCE**  
Stamped Edition, 5d.

For the convenience of Subscribers residing in remote places, the weekly numbers are reissued in Monthly Parts, stitched in a wrapper, and forwarded with the Magazines.—Subscriptions for the Stamped Edition for the Continent, for not less than Three Months, and in advance, are received by M. BAUDRY, 3, Quai Malakoff, Paris, or at the Publishing Office, 14, Wellington-street North, Strand, London. For France and other Countries not requiring the postage to be paid in London, 28fr. or £1. 2s. the year. To other Countries, the postage in addition.

[JAMES HOLMES, TOOK'S COURT, CHANCERY LANE.]

BRITISH ASSOCIATION for the ADVANCE-  
MENT of SCIENCE.—The next Meeting will be held at  
OXFORD, and will commence on WEDNESDAY, the 23rd of  
JUNE, 1847.

JOHN TAYLOR, F.R.S., General Treasurer,  
2, Duke-street, Adelphi, London.

HORTICULTURAL SOCIETY of LONDON  
EXHIBITIONS AT THE GARDEN.—NOTICE is  
here given, that the SECOND MEETING will take place on  
SATURDAY, the 19th of June.

The gates will be open to Visitors at 1 p.m. Tickets are issued  
to Fellows and others at this Office, price 5s. each; or at the Garden,  
on the afternoon of the day of Exhibition, 7s. 6d. each; but then  
only to Friends of the Society.

X. & Y. Tickets will be issued here on the day of Exhibition.]  
2, Regent-street.

PUBLIC MEETING will be held in the  
Great Room of the SOCIETY of ARTS, 19, John-street,  
Regent-street, on SATURDAY, June 12, at Two o'clock, to promote the  
ERECTION of a MONUMENT TO COMMEMORATE THE  
DEATH OF KING LEWIS, KING OF FRANCE, AND  
INTRODUCE A HISTORY OF BRITAIN.—Mr. J. R. HETHERINGTON,  
Esq., is now on View at their Gallery, 137, Regent-street.

Tickets of admission may be had on application to Messrs.  
Hatchard & Son, 187, Piccadilly; Messrs. Nisbet & Co., 21, Berners-  
street; Mr. and Mrs. Calder, 1, Bathurst-street, Hyde Park-gardens;  
James & Bettridge, 6, Halkin-street West, Belgrave-square; and  
at 137, Regent-street.

NOW ON VIEW, at Messrs. Hering & Remington's, 137, Regent-street, the much admired and original  
Painting of THE DEATH OF THE STAG, by R. ANSELL,  
Esq., President of the Royal Academy of Liverpool.

GENERAL, PRACTICAL AND SCIENTIFIC  
EDUCATION.

At the COLLEGE for CIVIL ENGINEERS,  
PUTNEY, near LONDON.

Established 1816.

President.—His Grace THE DUKE of BUCKLEIGH, K.G.

The Education given in this College is intended for Sons of  
gentlemen, who pursue their life aim to be of a practical  
nature, and is peculiarly suited for those who are to become  
ARCHITECTS and ENGINEERS,—for those who are to proceed  
to the COLONIES, either as EMIGRANTS or in the service  
of the EAST and WEST INDIES; and also for  
MANUFACTURERS, NAVAL PROFESSIONALS, for those who are destined  
to have the Management of Large AGRICULTURAL, MINING,  
MANUFACTURING Concerns either at home or abroad.

Prospects of the System may be obtained by application to  
Mr. ROBERT MORANT, COWAN, M.A., late Fellow of St.  
John's College, Cambridge, and Senior Wrangler of 1838.  
Patney, near London.

COLLEGE of PRECEPTORS.—The second  
half-yearly EXAMINATION of CANDIDATES will be held  
in the Hall of the St. Peter's Collegiate School, Exeter.

All candidates will be examined on the first day in Bible  
History, and in the Theory and Practice of Education, after which  
they can be examined in any of the following departments, and  
receive certificates accordingly: Classics, mathematics, commercial  
arithmetic, French, Latin, Greek, &c., Anglo-Saxon, &c.

The Board of Examiners selects candidates from  
the Universities of Oxford, Cambridge, Dublin, London, &c., and  
concerned in The Times of May 26, and the details of the previous  
examination may be seen in the "Calendar of the College of Pre-  
ceptors," which may be had on application, and a collection of their  
testimonials, with their testimonials, to the Secretary of  
the College, &c., Great Russell-street, Bloomsbury.

TEACHERS of DRAWING may be supplied  
with Examples, in Pen or Water Colour, and on Sale,  
for their pupils to copy, from the Portfolio of an Artist of  
experience and reputation, on application to R. E., at Mr. Reddy's,  
Bookseller, 14, Great Portland-street, London.

MILITARY TUITION.—A High Wrangler of

Cambridge, who is constantly engaged in preparing Young  
Gentlemen for the Military Profession, has removed  
to IOWA during the present Vacation. Reference is kindly  
made to Messrs. Longman, Brown, Green & Co., Paternoster-row,  
where full particulars may be learned.

PRIVATE TUITION.—A Married Incumbent,  
late Fellow and Prizeman of Cambridge University, wishes  
to RECEIVE into his house (situate on the borders of Herts) TWO  
PREPARED, to their entrance at the Universities, or  
during the Long Vacation. Emoluments is not so much the object  
as the desire to obtain a Pupil of domestic and literary  
habits. Testimonials and references will be required and given.—  
Address, Rev. P. L. care of Mr. Bell, University Bookseller, 186,  
Fleet-street, London.

TO MEDICAL MEN.—WANTED immi-  
diately, by a gentleman in very extensive private as well as  
public practice, a qualified ASSISTANT. None but gentlemen  
of unblemished character, both as to capability and conduct, will be  
trusted with; and parties applying are requested to forward their  
references, and to address all letters stamped to X., Amesbury,  
Wiltshire.

TO CHEMICAL LECTURERS and SCIEN-  
TIFIC PERSONS.—FOR SALE, at No. 5, Tavistock-street,  
Great-park, the valuable, extensive, and complete Electric  
Magnetic, Electro-Magnetic, Galvanic, Chemical, Surgical,  
and Optical Apparatus, with an Electric Telegraph and  
Oxygen Microscope, the property of the late Dr. Simon.

M. B. BROSTER has REMOVED to  
MALMSBURY HOUSE, COWES, Isle of Wight, where  
he continues giving INSTRUCTION in HIS SYSTEM (dis-  
cussed by Prof. Faraday in Edinburgh in 1823) for RESTORING the  
ORGAN of SPEECH under every Impediment and Defect.

DISSOLUTION OF PARTNERSHIP.—The  
Partnership heretofore existing under the Firm of HOWE,  
LAWRENCE & CO., Boston, U.S., is from the above date DIS-  
MOLVED; the affairs of the late Firm will be settled, and the  
JOSEPH LEONARD,  
Successor to Howe, Leonard & Co.

JOSEPH LEONARD, AUCTIONEER, BOSTON, U.S.  
(Successor to Howe, Leonard & Co.)—Consignments of New  
old Books for Auction Sales respectively solicited, and for  
which prompt returns will be made. JOSEPH LEONARD.

SINGING CLASSES—APOLLONICON ROOMS.  
Director, Mr. JOHN HULLAH.

CLASS No. 29, for LADIES, will commence on MONDAY EVEN-  
ING NEXT, JUNE 7, at a QUARTER PAST FIVE O'CLOCK.

CLASS No. 68, for GENTLEMEN, will commence on TUESDAY  
EVENING NEXT, JUNE 8, at a QUARTER BEFORE EIGHT  
O'CLOCK.

CLASS No. 69, for GENTLEMEN, will commence on FRIDAY  
EVENING NEXT, June 11, at NINE O'CLOCK.

TERMS—TWELVE SHILLINGS for a Course of Sixty Lessons of  
One Hour each, or two payments of Seven Shillings and Sixpence  
each.

Tickets, and full particulars, may be had at the Apollonicon  
Rooms, 101, St. Martin's-lane.

THE FIRST INTRODUCTION OF CHRISTIANITY INTO  
BRITAIN.

MESSRS. HERING & REMINGTON have  
the honour to announce to the Nobility, Clergy, and Gentry  
that the celebrated Picture, "THE FIRST INTRO-  
DUCTION OF CHRISTIANITY INTO BRITAIN," by J. R. HETHERINGTON, Esq.,

is now on View at their Gallery, 137, Regent-street.  
Tickets of admission may be had on application to Messrs.  
Hatchard & Son, 187, Piccadilly; Messrs. Nisbet & Co., 21, Berners-  
street; Mr. and Mrs. Calder, 1, Bathurst-street, Hyde Park-gardens;  
James & Bettridge, 6, Halkin-street West, Belgrave-square; and  
at 137, Regent-street.

NOW ON VIEW, at Messrs. Hering & Remington's, 137, Regent-street, the much admired and original  
Painting of THE DEATH OF THE STAG, by R. ANSELL,

Esg., President of the Royal Academy of Liverpool.

MR. KILBURN, 234, REGENT-STREET,  
PHOTOGRAPHER and DAGUERREOTYPIST to HER  
MAJESTY and HIS HIGHNESS PRINCE ALBERT.

MR. KILBURN has charge of a collection of  
GRAPHIC MINIATURES, which are an IMPORTANT IMPROVEMENT  
upon the Daguerreotype Portraits. These Likenesses are delicately coloured by M. Mansion, of Paris, and have the effect of elaborate miniature, with the infallible accuracy of  
expression only attainable by the photographic process. Licensed  
by the Patentee, N. B. Mr. Kilburn's Photographic Establishment  
is immediately opposite to M. Verrey's.

SCOTTISH INSTITUTION

FOR THE

EDUCATION of YOUNG LADIES,  
9, MORAY PLACE, EDINBURGH.

The FOURTEENTH SESSION commences on Friday, the 1st  
of October next.

BRANCHES TAUGHT IN THE ESTABLISHMENT.

1. History and Geography, Use of the  
Globe, Grammar, Composition, &c., Mr. Graham.

2. Junior English Department, including  
Reading, Spelling, Penmanship, Drawing, Illustration, History, and Geography.

3. Writing, Arithmetic, and Book-  
keeping.

4. Singing, (including Psalmody.)

5. Theory of Music, and Elements of  
Composition.

6. Pianoforte.

7. Drawing and Perspective.

8. Natural History and Physical  
Science.

9. Mathematics.

10. French Language and Literature.

11. Italian Language and Literature.

12. German Language and Literature.

13. Dancing, Exercises, and Depart-  
ment, for the first three Quarters.

Madlle. A. glicia. of each Session.

LECTURES.

The following Course of Lectures extends over a period of four  
years:

1. Natural Philosophy George Lees, A.M.

2. Chemistry Dr. Julius.

3. Botany Mr. Alexander Rose.

4. Geology and Mineralogy Mr. Graham.

5. Modern History Mr. Anderson.

Mr. Trotter and Assistant.

6. French Dr. Madlle. Maurice.

7. German Signor Rambini.

8. Drawing Dr. A. A. A. glicia.

9. Music Mr. Graham.

10. Painting Miss Murray, 46, Moray-place.

French Governess, Madame Louise Maurice.

FEES.—For the whole Session, 21s. payable in advance, as  
follows: namely—

For each of the first three Quarters, £6. 6. 0.

For the last Quarter of the Session (for Annual Pupils  
only). . . . . 2 s 2 d

Pupils not attending the whole Session, each Quarter. . . . . 6 d 0

Music, per Quarter . . . . . 10 s 0

When three of the same Family attend, the third is only charged  
Three Guineas a Quarter, or Twelve Guineas per Annun,  
exclusive of the charge for Musical Instruments.

Quarter Days, 1st October, 15th December, 1st March, and 15th

May.

Each Pupil must attend as many of the Classes as her Parents or  
Guardians may judge proper, and also the Lectures given in the  
Institution.

Miss Murray, the Lady Superintendent, receives a limited number  
of Boarders who attend the Institution. The Boarders have  
the advantage of the instruction of French and English Gover-  
nesses. Terms, under thirteen years of age, Forty Guineas; above  
that age, Forty-five Guineas.

Several Private Families also receive Young Ladies as Boarders.

Terms, Thirty-five Guineas and upwards per Annun.

Prospectuses, containing full information, when required, sent  
free to any part of the kingdom.

All letters to be addressed to Mr. Dun, the Secretary, or to Miss  
Murray, at the Institution, 9, Moray-place, Edinburgh.

## O ONE HUNDRED POUNDS PRIZE ESSAY.

—The fearful and growing prevalence of Juvenile Depravity,  
and the inadequacy of the various means hitherto employed to  
meet the evil, have long challenged inquiry, both as respects its  
causes, and the nature of the punishment, and efficient remedies.

No one conversant with the evidence furnished by our judicial  
tribunals, and with that accumulation of facts which is now  
accessible to every inquirer, can fail to corroborate the testimony  
of the highest authorities in the land, that the monster evil of our  
times, Juvenile Depravity and Crime, is Intemperance. It is  
this tremendous agency which perverts, where it does not prevent,  
the progress of Education, and is continually training up a success-  
ion of victims for the jail and the scaffold. It is a vast national  
evil, which, if not checked, will long continue to be a curse.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of  
ONE HUNDRED POUNDS.

—The author of this Essay, will be entitled to a Premium of<br





AMERICAN SCIENTIFIC JOURNAL.  
THE AMERICAN JOURNAL OF SCIENCE  
and ARTS for MAY.  
Conducted by Professors SILLIMAN and DANA.

- Contents.*
- On Relations of Erathia in Northern Europe, and the Elevations of Scandinavia. By M. Desor.
  - On the Analysis of the Gas. By Prof. J. P. Norton.
  - On the Structure of the Earth. By Hare.
  - On Zoophytes. By Prof. Dana.
  - Notices of Kurdistan, its Minerals, &c. By Dr. Hubbard.
  - Caricography. By Prof. Dewey.
  - On a New Metal—Peleplum. By Prof. Rose.
  - The Zinciferous Ores. By Prof. Owen.
  - Gelatine Sumar, its Products of Decomposition.
  - Grand Outline Features of the Earth. By Prof. Dana.
  - Bailey's Notes on the Algae of United States. Also, Articles on Hydrate of Nickel, Silurian Classification, &c. &c. &c.
- Wiley & Putnam, 12, Paternoster-row.

TAIT'S EDINBURGH MAGAZINE, for JUNE 1817, price One Shilling, contains—Female Authors. No. I. Mrs. Hemans. By George Gilfillan. Copenhagen. The Nautical—Military Nun of Spain. By Thomas De Quincey. Poetry. Stories. Burns and the Paraphrases. Robberby Hall. Scottish Rivers. No. II. The Tweed. By Sir Thomas Dick Lauder. Poetry. Literary Register.—The Pilgrimage—Rough Recollections of Rambles, Abroad and at Home—Mrs. Butler's Year of Consolation—Memoirs of Thomas Wilson, William Knibb, and Dr. Yates, &c. Currency and Railways. Simpkin, Marshall & Co. London; Sutherland & Knox, Edinburgh; James McLeod, Glasgow.

THE PHARMACEUTICAL JOURNAL for JUNE 1. Edited by JACOB BELL. *Contents.*—The Medical Registration Bill. The Appeal to Parliament in favour of a Pharmacopeia Bill. The Appropriate Decree of the French. The New Interpretation of the Pharmacopeia Act—Lecture on the Gonometer—Sixth Anniversary of the Pharmaceutical Society—Address of the President—Annual Report—The Early Closing Movement—Injury to the Binding of Books from Gas—The Action of Caustic Potash on Starches—Pigments—Persecution by Indictment under the Apothecaries' Act—Restriction in the Sale of Medicines, &c. Price 1s., with Title, Index, &c.

Published by John Churchill, Princes-street, Leicesters-square; MacLachlan & Stewart, Edinburgh; and Fannin & Co. Dublin.

BY DR. HENRY EDWARDS.

Second edition, price 1s.  
SIN and PIETY VIEWED in RELATION to the UNIVERSE; being a Religious Application of the Discoveries of Lord Rosse's New Telescopes.

Written by the author of many esteemed works, which have obtained the highest approbation of not a few of the most eminent divines and critics of the day.—*Church of England Journal.*

Watchfulness, the present Great Duty of the Church, proving the near approach of the Last Great Tribulation; with an Elegiacation of the Prophetic Scriptures. Price 1s.

Something True, the full knowledge of which will be the pouring out of the Seventh Vial, now generally expected, because immediately preceding the Turkish Vial.—Rev. 16. 18.

A Brief but True Statement of the Case between the Hon. General Murray and Dr. Henry Edwards; with some further Truths on the Communions of the Incarnate Dead with the Unconscious Living.

Nisbet, Berners-street; Hamilton & Foster, Paternoster-row.

MR. LEIGH HUNT'S NEW WORK.

MEN, WOMEN, and BOOKS; a Selection of Sketches, Essays, and Critical Memoirs from his uncollected Prose Writings. By MR. LEIGH HUNT. 1 vol. post 8vo, with a Frontispiece. Price 1s. 6d.

"There is much variety and agreeable lore of all kinds in these volumes, a soul of reflection, brilliant animal spirits, and a cheerful philosophy. The subjects embrace almost every topic of a pleasurable and refining kind."—*Atlas.*

"A man must be a fool indeed who, from the comicalities, and dissertations on beauties floral and feminine; all abounding with that suggestive power which marks the long course of this author's writings."—*Jersey's Newspaper,* London: Smith, Elder & Co. 6s. Cornhill.

THE OFFICE OF  
DOUGLAS JERROLD'S WEEKLY NEWSPAPER  
REMOVED TO

No. 17, UPPER WELLINGTON STREET, STRAND,  
Six doors north of the ATHENÆUM OFFICE.

NEW WORK ON ORNAMENTAL DESIGN.

This day is published, Part I. price 2s. 6d. of

THE TRADESMAN'S BOOK OF ORNAMENTAL DESIGN:

A SERIES OF ORIGINAL DESIGNS FOR EVERY SPECIES OF ORNAMENT APPLICABLE TO TRADE AND MANUFACTURES.

No publication, it is confidently believed, has yet appeared on the subject of Ornamental Design so well deserving the support of those classes for whose use it is more especially intended, than that of which the title is given above. It is to supply to the public in general, but especially to those trades in which a knowledge of Ornamental Design is required, a correct, simple, and copious guide in that beautiful art. The Cabinetmaker, Ironfounder, Engraver, Brassfounder, Silver-smith, Bookbinder, Painter, Woodcarver, Framemaker, Damask-weaver, Paper-stainer, and many others, will find here materials suggestive of an infinite variety of chaste and classical designs, arranged on principles so clear and comprehensive as to present examples capable of being appreciated and used by every workman.

The work will be in Super-Royal-extra Quarto, and is intended to consist of Twenty-four Monthly Parts, price Half-a-Crown, each containing Four Plates, engraved on copper, and beautifully printed from transfers on stone; and the Publishers have only to add, that no exertion or expense will be spared to render the Work deserving of public support, and adequate to meet the important ends contemplated in its publication.

London: Wm. S. ORR & CO. Paternoster-row; and JOHN MENZIES, Edinburgh.

SCRIPTURE PRINTS from the FRESCOES of RAPHAEL in the VATICAN. Edited by JAMES R. HOPE, D.C.L., Scholar of Merton.

The THIRD PART, price 1s., is just published.

Content Melchizedek and Abraham.

Moses Smiting the Rock.

The Sacrifice of Noah.

The Triumph of David.

Houston & Stoneman, 63, Paternoster-row, London; and J. Parker, Oxford.

SCIENTIFIC MEMOIRS, Part XVII., commencing the 25th Volume, contains—

Schmidt's Contributions to the Comparative Physiology of the Invertebrate Animals, being a Physiologic-Chemical Investigation.

Frieden on the Colours produced in Homogeneous Fluids by Polarized Light.

Jamin on Metallic Reflexion.

Dove's Researches on the Electricity of Induction.

London: R. & J. E. Taylor, Red Lion-court, Fleet-street.

13, GREAT MARLBOROUGH-STREET.

MR. COLBURN'S  
NEW PUBLICATIONS.

A JOURNEY TO DAMASCUS,

THROUGH

Egypt, Nubia, Arabia Petrea, Palestine, and Syria.

By VISCOUNT CASTLEREAGH, M.P.

2 vols. post 8vo, illustrated with numerous Engravings from original Drawings taken on the spot.

VOL. X. OF  
LIVES OF THE QUEENS  
OF ENGLAND.

By AGNES STRICKLAND.

III.

MEMOIRS OF  
VISCOUNTESS SUNDON,

AND OF THE COURT OF QUEEN CAROLINE,

Court of George II.;

Including Letters of the most celebrated Persons of the Time, now first published from the Originals.

By MRS. THOMSON,

2 vols. post 8vo, with Portraits.

ZENON, THE MARTYR.

By the Rev. RICHARD COBBOLD, M.A.

3 vols. post 8vo.

ZOOLOGICAL RECREATIONS.

By W. J. BRODERIP, Esq., F.R.S.

1 vol. small 8vo.

THE THREE COUSINS,  
A NOVEL.

By MRS. TROLLOPE,

Author of 'Father Entwistle,' &c. 3 vols.

Henry Colburn, Publisher, 13, Great Marlborough-street.

NEW PUBLICATIONS,

Printed for TAYLOR & WALTON,  
26, UPPER GOWER STREET.

NEW WORK BY PROFESSOR LIEBIG.

Next week will be published, in 8vo.

RESEARCHES on the CHEMISTRY of FOOD. By JUSTUS LIEBIG, M.D., Professor of Chemistry in the University of Giessen. Edited from the MS. of the Author, by WILLIAM GREGORY, M.D., Professor of Chemistry in the University of Edinburgh.

COMPARATIVE OSTEOLOGY.

Next week, in small folio.

COMPARATIVE OSTEOLOGY; being MORPHOLOGICAL STUDIES to DEMONSTRATE the ARCHETYPE SKELETON of VERTEBRATED ANIMALS. By JOSEPH MACLISE, M.R.C.S. 1 vol. small folio, 54 Plates.

GRAMMATICAL LOGIC.

Next week, in 12mo.

FIRST OUTLINES of LOGIC APPLIED to GRAMMAR and ETYMOLOGY. By R. LATHAM, A.M., Fellow of King's College, Cambridge.

NEW EDITION of LATHAM'S ENGLISH GRAMMAR.

Next week, 12mo. 4s. ed.

An ELEMENTARY ENGLISH GRAMMAR. For the Use of Schools. By R. G. LATHAM, A.M. Second Edition, corrected.

DE MORGAN on WORKS on ARITHMETIC.

Now ready, royal 12mo. 6s. cloth.

ARITHMETICAL BOOKS from the INVENTION of PRINTING to the PRESENT TIME, being BRIEF NOTICES of a LARGE NUMBER of WORKS drawn up from ACTUAL INSPECTION. By AUGUSTUS DE MORGAN, Professor of Mathematics in University College, Liverpool.

"A great number of persons are employed in teaching Arithmetic in the United Kingdom. In publishing this work, I hope the hope of placing before many of them more materials for the prevention of inaccurate knowledge of the literature of their science than they have hitherto been able to command, without both expense and research."—*Preface.*

DR. SCHMITZ'S HISTORY OF ROME.

Now ready.

A HISTORY OF ROME, from the Earliest Times to the Death of Commodus. A.D. 192. By DR. L. SCHMITZ, Rector of the High School, Edinburgh; Editor of "Niebuhr's Lectures." 1 thick vol. 12mo. 7s. 6d. cloth; or strongly bound in leather, 8s. 6d.

\* \* \* This work presents in a popular form the results of the investigations of the most distinguished scholars, especially those of Niebuhr, Arnold, Goetting, Rubin, and Becker. The whole is based upon a careful examination of the original sources.

Recently published.

DICTIONARY of GREEK and ROMAN BIOGRAPHY and MYTHOLOGY. By VARIOUS WRITERS. Edited by DR. W. SMITH. Vol. II. (E to N), 11. 16s. cloth lettered.

\* \* \* Vol. III. (in course of publication) will complete the Work.

POTTER'S ELEMENTARY TREATISE on OPTICS. 8vo. 9s. 6d.

LIEBIG'S AGRICULTURAL CHEMISTRY. Fourth Edition, revised. 8vo. 10s. 6d.

LIEBIG'S ANIMAL CHEMISTRY. Third Edition, almost wholly re-written. Part I. (First half of the Work). 8vo. 6s. 6d.

YOUNG'S LECTURES on NATURAL PHILOSOPHY. New Edition, by the REV. P. KELLAND, M.A. 2 vols. 8vo. (43 Copper Plates), 11. 4s.

TURNER'S CHEMISTRY. Eighth Edition. By Professors LIEBIG and GREGORY. 1 vol. 12s.

Part I. (INORGANIC CHEMISTRY). 12s.

— 2 (ORGANIC CHEMISTRY). In a few weeks.

GIESSEN'S OUTLINES of ANALYSIS. By DR. WILL. 8vo. 6s.; or with Tables on Linen, 7s.

PARNELL'S ELEMENTS of CHEMICAL ANALYSIS. Second Edition, enlarged. 8vo. 12s.

BALLARD and GARROD'S ELEMENTS of MATHERIA MEDICA. 8vo. 12s.

WALSHE on the NATURE and TREATMENT of CANCER. 8vo. 16s.

N° 102

A Sketch Hill泰 Bengal Smith, So little that we g sketch as formation in this when pro stations. the few; with an imitated river wa wearies from a si and thre more rapids. "The sun by the south morning day, again part of the derid or monotone unvaried token of tures. But even though the crew, the falling of the river pervading At length was to be singular about the out any in the cress, cl mango which, in summer, the season, the court depth, one or each of brought housed family, cattle b in search. In this June, J surround phibious out of their beds. Assam. But water this state. "In whole c jungle the the aw spread miles a few h face of the can w in Assa the ju than e in Jun more

XUM

LONDON, SATURDAY, JUNE 5, 1847.

## REVIEWS

*A Sketch of Assam: with some Account of the Hill Tribes.* By an Officer in the H.E.I.C.'s Bengal Native Infantry, in Civil Employment. Smith, Elder & Co.

So little is known of Assam, even in Bengal, that we gladly receive this slight and imperfect sketch as a valuable addition to our stock of information. Jungle fever is so fatal to Europeans in this remote district, that few are pleased when promoted to an appointment in one of the stations. The author of this volume was one of the few; and he proceeded to his destination with an alacrity more likely to be admired than imitated. The progress of his budgeow up the river was so slow that after two months of weariness he exchanged it for a canoe, hollowed from a single tree, but forty-eight feet in length and three in breadth. His journey now was more rapid, but hardly more interesting.—

"The solitariness of my position, only enlivened by the song of eighteen merry paddlers, pulling from morning to night, at the rate of forty or fifty miles a day, against a rapid stream, was perhaps the worst part of the story. The scenery, if not positively devoid of picturesque beauty, wearied me from its monotonous character. Sand-banks, woods, and hills, unvaried by the residence of man, or the slightest token of civilization, constituted its leading features. Occasionally a boat might be encountered, but excepting from the rude salutation of the wild crew, the screaming of wild fowl, and the loud crash of falling banks, prostrating lofty trees into the bosom of the river, not a sound was heard to relieve the perading solitude."

At length he reached Burpetah,—where he was to be stationed for eight months; and of this singular place he gives the following description.

"The population of Burpetah is estimated about three thousand souls; their huts are built without any regularity on high artificial mounds of earth, in the centre of gardens of betel nut and plantain trees, clumps of bamboos, cane and grass jungle, mango and other large trees, under the shade of which, impervious to the sun, roads or channels intersect the town in every direction. In the rainy season, these channels, owing to the inundation of the country, are filled with water many feet in depth. Every house, consequently, is provided with one or more canoes, in which the inhabitants visit each other's isolated positions; and the cattle are brought upon the little eminences at night, and housed oftentimes under the same roof with the family, if not in the same room. Daily may the cattle be seen swimming across these street-streams in search of a dry spot on land on which to graze. In this manner, for four months of each year—June, July, August, and September—are the people surrounded by floods; but, as if endowed with amphibious natures, they seem equally happy in or out of the water, and pass their time on board their boats in trading with other villages throughout Assam."

But Burpetah is not subject to visitations of water only:—fire is an agent of great power in this strange land.—

"In January, February, March, and April, the whole country adjoining Burpetah presents a spectacle seldom seen elsewhere: the natives set fire to the jungle to clear the land for cultivation, and to open the thoroughfares between the different villages, and the awful roar and rapidity with which the flames spread cannot be conceived. A space of many miles of grass jungle, twenty feet high, is cleared in a few hours; and the black ashes scattered over the face of the earth after such recent verdure, form one of the most gloomy and desolate landscapes that can well be imagined. But so rapid is vegetation in Assam, that a few days suffice to alter the scene: the jungle speedily shoots up with greater strength than ever, and, at the approach of the heavy rains in June, it again attains a height of many feet. On more occasions than one, though mounted on an

elephant, I have had the greatest difficulty to outflank a fierce roaring fire, rapidly moving with the wind, in a long line over the country. The elephant, of all animals, is the most fearful of fire; and on hearing the approach of the element he instantly takes to flight; but the rapidity with which the flames spread renders escape most hazardous, especially if the wind is high and right off. The best plan to adopt if a fire breaks out to windward, is to circle round the nearest flank with all expedition, gaining the space burnt by the advancing flames. On foot, escape would be almost impossible; the jungle being impenetrable except by a narrow footpath, and this being frequently overgrown with grass, if no open spot be near at hand, inevitable destruction must be the fate of any unfortunate traveller to leeward of a fire."

Hunting buffaloes and wild elephants, deer-shooting and hog-shooting are here the principal sports; and they have at least the excitement of danger. The police reports, in a very limited district and for the short period of six months, include twenty cases of men killed by wild elephants and buffaloes. Great improvement may be expected from the extension of tea-plantations; but this is resisted by several of the tribes. Indeed, it appears to have been the cause of the insurrection of the Singphoos in 1843.—

"The real origin of the insurrection was the occupation of the Koojoo tea garden and other tea tracts. The constant desertion of the Dooaneah slaves and dependents, who are the people chiefly employed in cultivation under the Singphoos, besides the advance of civilization consequent on the establishment of a considerable village at Jeypore with European residents, was the source of much heartburning. The occupation of Muttuck, formerly under native management, must also have proved distasteful to a savage people possessing a wild country and delighting in extensive hunting-grounds."

If our author is to be credited, the Assam Tea Company has displayed very little wisdom in the management of its affairs.—

"The tea plant is indigenous in Muttuck, and the Assam Tea Company have cultivated many gardens, greatly to the benefit of Upper Assam; and if the company steadily prosecute the speculation, thousands of labourers will, in the course of time, resort thither for employment, and become permanent settlers. Tea, it is believed, may be grown in sufficient quantity to supply the English market, and afford a handsome remuneration to the speculators. An inconsiderate expenditure of capital placed the Assam Tea Company in great jeopardy, and at one time it was feared the scheme would be abandoned. The number of managers and assistants appointed by the Assam Company to carry on their affairs, and superintend their tea gardens on large salaries, was quite unnecessary: one or two experienced European superintendents to direct the native establishment would have answered every purpose. A vast number of Coolies (or labourers) were induced to proceed to Upper Assam, on high wages, to cultivate the gardens; but bad arrangements having been made to supply them with proper wholesome food, many were seized with sickness. On their arrival at the tea-plantations, in the midst of high and dense tree jungle, numbers absconded, and others met an untimely end. The rice served out to the Coolies from the Assam Tea Company's store rooms, was so bad as not to be fit to be given to elephants, much less to human beings. The loss of these labourers, who had been conveyed to Upper Assam at a great expense, deprived the company of the means of cultivating so great an extent of country as would otherwise have been ensured; for the scanty population of Upper Assam offered no means of replacing the deficiency of hands. Another importation of labourers seems desirable, to facilitate and accomplish an undertaking formed under most auspicious circumstances. Nor was the improvidence of the Company in respect to labourers the only instance of their mismanagement. Although the Company must have known that they had no real use or necessity for a steamer, a huge vessel was nevertheless purchased, and frequently sent up and down the Burrampooter river

from Calcutta; carrying little else than a few thousand rupees for the payment of their establishment in Upper Assam, which might have been transmitted through native bankers, and have saved the Company a most lavish and unprofitable expenditure of capital."

Gold-washing has become so unprofitable in Assam, that it has been almost wholly abandoned: but there are other valuable products, which a people less indolent and less addicted to smoking than the Assamese might turn to good account.

"In many parts of the province, coal of a good quality is found; and indeed the soil of Assam generally may be considered extremely rich: it abounds in valuable products, such as rice, sugar-cane, moongah silk, pepper, mustard-seed, and cotton. But the bounty of nature is marred by the indolence and apathy of man: the cultivator seldom looks beyond his immediate wants, and makes no attempt to improve his condition. In fact, in agricultural, commercial, and manufacturing industry, this country may be considered at least a century behind Bengal; and there seems little prospect of improvement, excepting by the introduction of a more active and industrious people, who might stimulate the natives to increased exertions."

The marriage customs of the Assamese have many curious points of similarity to those of the patriarchs described in the Pentateuch.—

"Jacob served Laban as a servant or bondsman many years to obtain in marriage Leah and Rachel, who were sisters; and he was not allowed to marry the younger before the elder. So in Assam a man may marry two sisters, but he must not marry the elder before the younger. It is not uncommon, when a man is poverty stricken, to engage to live and work for several years for the father of the girl he wishes to marry. He is then called a Chapuna, a kind of bondsman, and is entitled to receive bhat kupper, food and clothing, but no wages; and at the expiration of the period of servitude, if the girl does not dislike him, the marriage takes place. The man is looked on in the family as a khanum damad (or son-in-law), and is treated kindly. If the girl's father be very wealthy, and he has no sons, he will sometimes select, from some equally respectable family, a husband for his daughter, and bring him up in his own house. The youth so selected is likewise called a Chapuna, and inherits the whole of his father-in-law's property. If a woman's husband dies, though she may be only eighteen or twenty years of age, she can never marry again."

So much attention has been recently paid to the growing of cotton in India, and the country of the Garrows has been so often pointed out as eligible for the purpose, that we must quote our author's view of its eligibility.—

"An immense quantity of cotton is grown on their hills. This, until 1843, was subject to a tax paid by the purchaser to Government, at the market where the Garrows bring down their cotton for sale; but, owing to the mal-practices of the native collectors appointed to receive the customs, little profit accrued to Government after the expenses of the establishment had been paid. For the encouragement of trade and a freer intercourse with our people, the customs have lately been entirely abolished; but it is supposed that a plan for the assessment of the whole of the Garrow cultivation will, if possible, shortly be adopted. The climate of the Garrow hills, however, offers a serious obstacle to this measure; for, according to our present information, no European constitution could endure a lengthened residence amongst them; and without the constant presence of a British officer, armed with authority to arrange their affairs, neither the advancement of civilization, nor the realization of a revenue sufficient to defray the expense of retaining and settling the country, could be accomplished."

The Garrows, moreover, are a wild uncivilized race. A body of British troops would be necessary to protect the cultivators from their swords, spears and poisoned arrows; and their neighbours, the Cosseahs, are an athletic race—who but for discipline, would be more than a match for the Sepoys. Little interest attaches to the

history and traditions of these wild tribes—which our author has collected with creditable diligence. We should have been more pleased with some information on the natural history of the country—but it is only noticed incidentally in the volume.

*Dramatic Poems—[Dramatische Dichtungen].*

By Ludwig Uhland. Heidelberg; London, Williams & Norgate.

We have owed many pleasant hours to the songs and ballads of Ludwig Uhland. Of German lyrists he is not the first, by many degrees. His poems are neither supremely eminent in vigour nor exciting from variety of tone. But there is nothing cold or forced in what he utters: the voice always flows kindly from the heart of the man. His emotions and thoughts—which range, indeed, over no very extended circle—exhaust themselves in legendary dreams, pleasant sympathies with various kinds of human feeling, or quiet, pensive reflection,—are shaped in his mind into living forms, and may be distinctly heard in genuine musical speech. It is in this property that Uhland's chief claim to regard will be found. There may be little that is highly original in his fancies, no great depth in his thoughts; the colour even of these is rather gracious than vivid:—still, within the sphere of things that he can imagine or describe, every object seems to have taken a certain possession of his whole faculties. It has clothed itself to his eye in a clear, harmonious form, and speaks through his lips in fluent, unaffected melody. This kind of song-bird—playmate for the sunshine rather than a companion in graver seasons—has from early times been a favourite production of the soil from which Uhland sprang. The Swabian poet is a true descendant of those *Minnesingers* whose warblings, even to modern ears and in spite of their rude and half-forgotten language, still sound like the wood-notes of spring.

As the last of a great era in German literature, the name of Uhland also has a claim on many sympathies. The golden possession of poetry which began with Lessing may be said to close with Tieck and Uhland. The noblest figures in this line have earlier fallen out, one by one,—and long since been laid to sleep. These two must soon follow:—they have both ceased to sing for many years. The Dramatic Poems,—of which a new edition allows us to say a few words,—are by no means the latest, and are very far indeed from being the best, of Uhland's compositions. Had he not deserved for his lyrical pieces a praise which cannot be bestowed on his tragedies, it could hardly have been worth while to give even the briefest notice of the latter; which have not, we believe, been hitherto introduced in England. Nor can they afford to any critic much beyond a new confirmation of a fact often proved in the works of other poets,—how dead and spiritless an author, full of vivacity while speaking or singing in his own person, may become when he ventures to speak from behind the dramatic mask.

The two pieces which Uhland has written for the stage are both taken from early German history, and follow its records with the least possible deviation. The subject of the first is the result of the strife between the Emperor Conrad II. and Duke Ernst of Swabia, son of the Empress Gisela by a former marriage. The other—which we think far superior to the first both in fitness of subject and manner of treatment—exhibits the fortunes of another pair of imperial competitors—Louis the Bavarian and Frederic of Austria—from the unopposed choice of the former by the States to

the period of that strange agreement in which, after a contest of some years, the throne was jointly occupied by both. The author, while apparently intending to follow in the steps of Schiller, resembles him only in diffuseness of manner. That studious and profound development of human thoughts and motives which made the characters of the latter such impressive objects of philosophical study Uhland does not attempt. In his earliest drama especially, the personages appear to carry on the business of the tale with just such utterances—and no more than such—as are necessary to inform the spectator of what is going to take place, or to represent the most superficial effects suggested by the known incidents of the story. Another feature of these plays, particularly strange in the work of a Swabian poet, is the exclusion of any engaging female interest. In ‘Ernst of Swabia,’ the Empress Gisela only appears, at intervals, with some inconsiderable display of maternal feeling. The Duchess Isabella, the sole female character of the other drama, is somewhat more prominent; and the misfortunes of her husband Frederic give occasion for her appearance in one or two pathetic scenes. But in neither of the two plays does the love of woman—that grand resource of the tragedian who desires to move the softer emotions of his audience—exert the least influence on the events of the story or determine any single act of its chief personages:—and this circumstance, we must say, gives a repulsive dryness to the composition of both.

It may be supposed, however, that the author intended something beyond a mere exhibition by the actors themselves of the incidents of their history. The leading idea in ‘Ernst of Swabia’ appears to be the display of Old German fidelity—a favourite theme with poets of Uhland's class, who dwell rather with the past than in the present. Conrad, on his election as Emperor, claims the heirship of Burgundy; which his step-son, Ernst, disputes. The Duke flies to arms. Desereted by all his vassals save Werner of Kiburg, he is soon compelled to submit to the Emperor; and becomes his prisoner for some years. At Gisela's intercession, Conrad consents at last to release him, and restore his fiefs;—when the Duke appears to receive the Imperial pardon and renew his homage. The Emperor makes it a condition of the restoration to his lands that Ernst shall refuse all countenance to the rebellious Werner of Kiburg; who alone had opposed the Imperial will. To this abandonment of his only faithful vassal the Duke of Swabia will not consent: and is thereupon struck by the ban of the Empire, and excommunicated by the Church;—wandering, in company with his friend, an outlaw like himself, in the Black Forest. He collects at last a small force,—is assailed by the troops of the Emperor, and slain, together with his trusty retainer, in the first battle. Such is the bare outline of the first play—in which, it will be seen, there is no properly tragic element whatever. The fate of Ernst is apparent from the first moment; and nothing happens at any time to render the catastrophe doubtful, or even to bring it about by unexpected means. The subject is merely an historical incident exhibited in scenes. From one of the most animated of these a short extract may be given, as a specimen of Uhland's rhetoric.

The banished Werner of Kiburg presents himself before his kinsman Earl Mangold, who leads the Imperial forces against Ernst—attended by Warmann, Archbishop of Constance, another of the Kiburg family, who also has joined Conrad against the party of his natural lord, the Duke of Swabia. Werner has implored his cousin, Earl Mangold, to return to

what he points out as the path of honour, but is repulsed:

*Mangold.* Befits it thee to warn and school me—*thou*,  
Thee, outlaw, smitten by the ban,  
Thee, shame and outcast of our house—?

*Werner.* Whose look  
Thou dar'st not meet unshrinking, eye to eye!  
Thy blood, on which I called, bears witness' gainst thee,  
And blushes shame in that unwilling check.

Obey its will!—let nobler impulses!  
Command thee all!—be worthy of our sires!

*Yea, Mangold!* if not yet the utter slave,

In soul and body both, to Ernest's foes,

If yet thy feet can honour's path retraces,

Return, and dare a manly step once more!

The fees that make thee vassal—fling them back!

The tinsel chain of office—cast it off!

This charge of base command, that shuns thine honour,

That blots thy name's nobility—renounce!

For Freedom's service is a charge austere:

It starts at gold, it bears no prince's favour,

Its wage is exile, hunger, hate, and death:

Yet is this service still the noblest service.

To this our fathers did their souls devote,

To this I, too, have pledged my very life;

Much hath it cost me—never rued me yet!—

To this, Earl Mangold, theo would I enlist!

With thou not with me?

*Wermann.* Hold, audacious man!

Here wilt thou stir up treason?—Hope it not!

The troops thou seest encamped around are true

As is their chief, Earl Mangold, to our Kaisar.

*Werner.* These mercenaries' faith I deal not with:

E'en let them do as they are paid for doing!

Nor have I sought with them—a monk art thou;

And such, a dead branch fallen from our stock;

In thee I claim no right of kinshipman!

I speak to Mangold:—ho, some future day,

May grow the founder of a fruitful race;

And well it may concern me that his loins

Begot no traitors, courtiers, hireling slaves!

The triumph of magnanimity we imagine to have been the presiding idea in ‘Louis the Bavarian.’ He is represented at the opening as reluctantly accepting the imperial crown; and afterwards appears as a generous enemy to his rival, Frederic the Fair of Austria,—whom he reluctantly imprisons after a victory that terminates for a time a long warfare between the partisans of the rival Kaisars. But Frederic, though captive, is not destitute of friends. His brother, Duke Leopold, indefatigably collects forces which again threaten the security of Louis: and obtains from Pope John XXII. a bull of excommunication and interdict against the Bavarian emperor and his adherents. Assailed at once by the terrors of the Church and by the arms of powerful rebels, Louis feels the throne trembling beneath him. At once he hastens to the prison of his rival:—to end the strife by removing its cause? No:—to offer him conditions of release. Frederic promises to appease, if he can, the sedition of his partisans, and the Pope's displeasure; and failing in this, to return to prison. In vain his brother Leopold, urging him to use the opportunity and grasp all Frederic's endeavours to perform the stated conditions of his freedom. Even the tears of a despairing wife cannot shake his resolution. Unable to fulfil the terms of his release, he returns to surrender himself to the Emperor. This act of self-sacrifice is not lost on the noble nature of Louis. He resolves to end the discord of Germany by ceding to his rival an equal share of the throne imperial in joint possession with himself. This singular arrangement, the main fact of which is related by history, concludes the piece. The poet was doubtless glad at so striking a point to stop short of the gloomy sequel of the reign of Louis the Bavarian.—The matter of this affords better dramatic interest than that of the other work. There is a certain suspense on the issue of Frederic's captivity: the figure of his generous wife Isabella, who weeps herself blind on being separated from him, affords a glimpse of tender pathos; and in the noble characters of Louis and Frederic, as well as of the minor personages, there are attempts at the distinct marking of individual traits. These, however, are too faintly diffused to be well shown in a short extract. We prefer one of merely romantic interest, from a night-

scene in Frederic's prison. The visitor is a certain student Albertus,—who makes dubious pretensions to skill in art-magic, and would apply what skill he has on this occasion to the rescue of the captive.

*Fredric (awakened by the rolling of a "spring thunder-storm," soliloquizes).* While the snow  
Lay peaceful still on every vale and height,  
And while the ice shrank in the river's waves  
From murmuring and from flowing, then methought  
I could in patience wear this prison life.

\* \* \* \*

These storms, that herald spring, this low March-thunder,  
sirs all my blood; and youth in every vein  
Beats strongly, and desire of action wakes—

[Thunder—Albertus appears in the window.]

Ha! what a crash! The rattling casement opens;  
What's yonder? Living man, or shadowy ghost?  
Speak! who art thou?

*Albert.* Inquire not who I am.  
Wouldst thou be freed, do promptly what I bid.  
Be quick, and grasp my hand; this cloak I fling  
Around thee—through the air the storm will drive us.

*Frederic.* I know thee not.

*Albert.* Yet have we met ere this:  
Come, Frederic, come! The midnight tempest roars;  
The showers dash down; and dawn will deck the world  
With spring, with blooming,—as a maid, surprised  
By her first love, with sudden blushes glows.

Now, Frederic, is the time for fray and fight;  
All knights are mounting now; come, Frederic, come!

*Fred.* I will not.

*Albert.* Faded is thy beauty's pride:  
The spring now blossoms: thine shall bloom anew.  
*Fred.* In vain thou tempt'st me.

*Albert.* Come! the spring's abroad;

Thy wife is longing-sick:—and her sweet eyes  
Have wept themselves away:—yea, blind with tears  
She sits, and weeps, benighted evermore,  
And moans in darkness like a nightingale;

And dreams of kingless men—

*Fred.* Know'st thou of whom?

*Albert.* Yea! 'tis the spring—thy brother's wounds,  
scarred o'er.

Begin to burn; the lance-head in his side

Sings shrilly. Come! this cloak will bear thee off!

(Noise outside the door.)

*Fred.* Now, God be thanked! it is the watch! Begone,  
or thou art lost!

*Albert.* Think'st thou that I can fear  
These powerless creatures?—(Enter Castellan and guard.)

Hence! ye paltry things!

[Thunder.]

With thunder, lo! I strike you to the earth!

*Guard.* Help! Holy Cross!

*Castellan.* Fly, to the chapel, fly!

(Exeunt in terror.)

*Albert.* Sees't thou, the slaves take flight!—But now the  
time

Groans pressing. Frederic, come. Thine enemies  
Are near! the drawbridge falls, the castle-gate  
Jan horribly; hoofs are ringing:—save thyself!

Frederic! they come to slay thee!

*Fred.* Tempter, off!

Whether by magic aided, thou hast climbed  
The ramparts, or mere rashness,—me thou lovest not!—

In open battle Louis made me yield,

And like a thief I will not creep away.—

The guard!—(Enter Castellan with crozier and censers, &c.)

*Albert disappears.*

In this scene may be felt a dash of that graceful wildness which delights the readers of Uhland's ballads in 'The Three Sisters' and others of his legendary lays. Such reminiscences, however, are but rarely suggested by the poetry of these dramatic pieces; which are, on the whole, remarkably bare of every ornament of style or image that might raise the subjects above the level of sober compositions. That this character is given by want of sentiment or fancy in the author his other poems sufficiently disprove. It may be ascribed to the timidity natural to one who ventures into a path where he is a stranger,—rather at the bidding of some foreign impulse than from the spontaneous choice of genius pointing that way. The mind of Uhland is evidently a reluctant guest—*multum peregrinari animus ejus*—on the stage; and his dramas have little chance of being again acted—or, indeed, ever read hereafter—except by those who are inclined, as we have been, to take them up for the sake of the author's far higher merits in a less arduous walk of poetry.

*The Progress of America.* By John Macgregor, Esq., Secretary to the Board of Trade, &c. 2 vols. Whittaker.

Two volumes of about 1,500 pages each, exhibiting in the most condensed form a vast body of minute geographical, historical and statistical

information, make a book for reference not for review. It can hardly be said to add to the reputation which Mr. Macgregor has deservedly won as an economist and statistician; but it worthily sustains the fame of his Reports on the Commercial Tariffs of the two Americas, printed by order of the British Parliament and received as authorities by every civilized state.

It is impossible to glance at the progress of America without feeling impressed by the high destinies of the Anglo-Saxon race—and the contrast which they afford to the fate of the French and Spaniards in the New World. Europe may be said generally to exhibit two types of civilization—the Latin and the Teutonic;—for the Slavonic more properly belongs to Asia. In the New World the Latin type, represented by the Spaniards, conquered the natives by the sword; while the Teutonic, represented by the English, subdued nature itself by the industrial arts. The achievements of the former were the more brilliant—those of the latter, the more enduring. France, in which the two types are united, no longer holds sway on the American continent; and it is probably for want of such an intermediate that the Latin and Teutonic types have been brought into collision at their chief point of contact, the frontiers of Mexico.

Those who recollect the enthusiasm with which the recognition of the independence of the Spanish colonies by Mr. Canning was received in Germany, Holland, France and England, must be deeply mortified at the complete blighting of hopes in which the civilized world then generally indulged. The American revolutions were looked on as heralds of the regeneration of a chivalrous race whose history and traditions were alike records of wealth and glory. But it is a remarkable fact that in no portion of the world where the Spanish language is spoken is there either civil or religious freedom—confidence, or security in the government:—

"Chile forms in some respects an exception; but disturbance has been so frequent, that the world has not confidence in the security even of this state. Venezuela has been for some time in comparative tranquillity, but order and peace have been too often interrupted for us to consider that state as secure in its future prospects. All the Argentine states have long been, and are still, involved amidst the most barbarous civil war or anarchy. Paraguay may still be considered as a partial exception. The Peruvian states and New Granada have been long in anarchy or at war. The annals of Central America recapitulate only civil war, and massacre,—and, for some years, an uneducated man of aboriginal race, named Herera, has domineered in Guatemala. The condition of Mexico is hopeless. This will appear fully detailed in the fourth book of the first volume of this work. Ignorance,—the bigotry of the priesthood,—the tenacity with which the race speaking the Spanish language inherit all the vices and forget most of the virtues of their ancestors,—the retention, too generally in practice, of the vicious fiscal and commercial regulations of old Spain,—the absolute decrease or the scarcely perceptible increase of the population,—the want of enterprise,—the prevalence of indolence, and of slovenly agriculture,—the absence of commercial habits, are far more than sufficient to account for the powerless condition of the Spanish American republics. It is a deplorable fact, that the Spanish republics are in an infinitely less prosperous condition than the slaveholding colonies of Cuba and Porto Rico: not that we consider the peace of Cuba as likely to be permanent, for we believe, if the slave-trade is not effectually abolished, that Cuba is destined to share the fate of Hayti. The extraordinary power, wealth, and prosperity of Anglo-American are owing to far different causes; to a population which has increased in numbers with unexampled prosperity!—possessing abundant employment, and an untiring energy, industry and self-reliance, animated at all times by a sleepless

commercial and maritime spirit—with extraordinary intelligence, as to all matters concerning the active affairs of the world,—and a fearless perseverance in search of adventure, coupled with the passion for gain: all these are maintained by that feeling of independent action, which civil liberty and religious freedom inspire. Whatever may be the imperfections of humanity, and especially that of slavery in the southern states, which we may not approve of in the Anglo-Americans, the destiny of their progress will, in the western world, however they may hereafter be divided into governments, be indomitable in its advancement."

In developing the contrast thus sketched, Mr. Macgregor has clearly shown that the progress of commerce is identical with the progress of civilization, and that every restriction imposed upon trade is a step backwards towards barbarism. The Anglo-Saxon race has won its position of pre-eminence in the Old and New Worlds because it has been urged forward by the spirit of industry, invention, production, navigation and trade. The English and American branches of that race are united by community of language, of literature, of liberal institutions, of religious freedom, and of industrial perseverance. The disunion of these two branches, the disruption of such sacred ties, would throw back the civilization of mankind to a distance to be measured by centuries. Both races have reached the shores of the Pacific, and brought European civilization face to face with the presence of the older civilization of China and Japan. Another generation will not pass before the ports of California and Oregon will receive the commerce of the opposite extreme of Asia,—and render impossible the maintenance of exclusion by the Chinese and Japanese. Impressed by the magnitude of these prospects, we are glad to give currency to the concluding remarks of Mr. Macgregor. They are the sentiments of every enlightened Englishman—as we trust they soon will be of every intelligent American.—

"If there be one course of policy, more than another, which we would advocate—to which we would devote our labours, in order to aid in obtaining the only certain guarantee of peace and of friendship, between two great nations, who, in language and race are one people—that course of policy is to establish the least possible restrictions on the interchange of the commodities of the one country in the other—upon the arrival at, remaining in, and departure from, of the ships and citizens of America, in every British port and place in the universe—of British ships, and subjects, in every port, and place, within the American regions. If ever the history of the world presented two states in a position, and condition, to do each other the utmost possible good, or the greatest possible evil—such are the actual positions, and actual conditions of the United Kingdom and the United States. These constitute subjects of serious consideration for the governments and for the people of both England and America. Awful, indeed, would be the consequence, if those wild or foolish politicians, who from ignorance, vanity, ambition or with more dangerous and unprincipled designs, would involve the British and American powers in the certain calamities of war, by misguiding the people, and the governments, of both countries. Civilization in America, and in Europe, would, for the time, be paralysed; and not only the present generation, but succeeding generations, would suffer, grievously, by an interruption of peace, and intercourse, between the members of a great family: who, though divided as to their governments, are, nevertheless, in spite of their respective prejudices, bound together as one people: by the inseparable union of speaking the same language; of being educated in schools in which the same lessons are taught,—and trained at firesides, where the mothers instil into their children the same virtues; by reading the same literature; by studying similar laws,—professing, generally the same religion;—by cherishing the same domestic associations; practising, from hereditary and common usage, the same manners; by having, until a very late period, a common history: in short, by

inheriting their vices and virtues, and their folly and wisdom in common. It has been the long and serious contemplation of these grave circumstances, which has at all times—while in America, and while in Europe—urged, and does, and will, hereafter, urge us to advocate and promote every measure, which materially, morally and honourably, can strengthen the ties that will bind and maintain, in peaceful harmony, the whole British Empire and the United States of America."

Mr. Macgregor's work is a great summary of such facts as enforce the above argument.

*History of the Girondins*—[*Histoire des Girondins, &c.*] By M. A. de Lamartine. Vols. IV. and V. Paris, Furne.

As M. de Lamartine's work progresses, it increases in interest. The fourth and fifth volumes are among the most remarkable of the series. They relate to those great events which fixed upon France the attention of all Europe and brought the Revolution to a crisis. The proclamation of the Republic, the trial of Louis the Sixteenth, and above all the last and irreconcilable struggle between the Girondins and the Montagnards are among their most interesting incidents. Although these subjects are well nigh exhausted, M. de Lamartine has with great art contrived to give them a new aspect by revealing slight circumstances hitherto unknown—and still more by investing them with the magic of his eloquent style. A very remarkable feature of these volumes consists in the singular and almost exaggerated impartiality which the author continues to exhibit with regard to the numerous and varied characters which it is his task to pourtray. Impartiality is one of the most precious qualities with which an historian can be gifted; but carried to a certain extent, it necessarily precludes sympathy with any individual party and characters—and thus becomes monotonous to the artistic sense. It is a characteristic of the human mind that even in perusing historical narratives it seeks rather for the record of opinions than for that of facts. Who has not often forgotten the history for the historian? M. de Lamartine himself supplies a striking illustration of this assertion. Although no work on the Girondins worthy of notice had appeared before his, the eager curiosity with which his history was perused on its first appearance did not spring so much from the interest which the public felt in the Girondins as from their wish to know what the author thought of them and of the great events in which they took a leading part. M. de Lamartine—who was doubtless aware of this—might have flattered the public feeling by guiding himself according to the general expectation; but, besides the natural independence which belongs to his poetical character, he had higher motives of action. His work is not written for present times alone. It is a legacy which the historian desires to bequeath to posterity—and in which he would appear, not as the echo of the prejudices and opinions of his contemporaries, but as the faithful and impartial recorder of the past.

A curious instance of this disregard for the modern public is furnished by the manner in which the author dwells on the early career of the Duc de Chartres—now Louis-Philippe. Had the French monarch perished on the battle-field of Valmy or Jemappes, where his youthful valour was so conspicuously displayed, M. de Lamartine could not have described his character, education, habits and personal appearance with more minuteness and *sang froid* than he has here done. That the circumstances which he narrates are generally known seems of little importance to him:—the present

generation may find them superfluous, but others are to succeed by whom his communications will be better appreciated. If it survives—as doubtless it will—the work of M. de Lamartine will be singularly free from the general defect found in those of historians contemporary, or nearly so, with the events which they relate. The great disadvantage of such works is, that their authors, writing only for present readers, dwell slightly on, or merely allude to, events and individuals at the moment known to all. It was judicious in M. de Lamartine to avoid this fault:—while the interest which he communicates to his relation of the most trivial occurrences leaves little room for his modern reader to complain. An extract will best give an idea of the entire and truly historical freedom with which he handles such delicate questions. Speaking of the young Duke of Chartres, then, he observes:—

Under the exterior of a soldier of the people, it might yet be read in his glance that he had not forgotten his rank of Prince of the blood royal. He yielded to all the accidents of the Revolution with the facility of a master spirit. It might almost have seemed that he knew even then how those who oppose great events perish—while revolutions, like the waves of the sea, often bring back yielding men to the same spot from whence they had floated them. All his policy consisted in doing well whatever the present circumstances pointed out as his task:—for the rest he trusted to the future and to his birth. Machiavell could not have counselled him better than did Nature. \* \* \* He was born to disappear during the great convulsions of his country—outlive its crises—overthrow parties already wearied by the struggle—and fulfil and weaken revolutions. With all his bravery and full enthusiasm for his country, many trembled to see him, in perspective, seated on a throne rising by means, and on the ruins, of a Republic. This warning sentiment, which precedes high destinies and great names, seemed to announce to the army that of all the men of the Revolution this one would probably be the most serviceable or the most fatal to freedom.

With his wonted policy, the republican general Dumouriez—whose recent victories had rendered him in one sense the most popular man of the day—resolved to attach himself to the young prince. Though Danton did not think it worth his while to follow the same course, his political sagacity, nevertheless, fore-saw the future greatness of the man whom he then affected to patronize; and he observed to him one day:—“France loves not the Republic: she has all the habits, weaknesses, and wants of a monarchy. When this storm shall be blown over, she will be brought back by her vices, or by necessity, to her former condition. You will be king! Farewell, young man! Remember Danton's prediction!”

The proclamation of the Republic, which followed soon after the deposition of the King and the massacres of September, was welcomed with the most enthusiastic applause by both Girondins and Montagnards. The long-cherished dream of the former was now realized. On the evening of that day which was the proudest they had yet known, they met at Madame Roland's house, and there rapturously hailed the birth of the young Republic. Never perhaps had the men who in a few months were to perish on the scaffold been more eloquent or enthusiastic. When supper was over, Vergniaud rose, and, filling his glass with wine, proposed to drink to the eternity of the Republic. Before he drank, Madame Roland scattered rose-leaves from her nosegay over the wine, according to the custom of the ancients. When the beverage was quaffed, Vergniaud, laying down the glass, turned towards Barbaroux, and said in a low voice,—

“Branches of the cypress-tree, Barbaroux, not roses, should have been scattered on our wine to-night.

Who knows if in drinking to a Republic whose cradle is steeped in the blood of September, we be not drinking to our own death! Nevertheless,” added he, “and if this wine were my blood, I would still quaff it to equality and freedom!”—“Vive la République!” cried the guests. This sinister image saddened, but could not discourage, their souls. They were ready to accept all things from the Revolution—even death!

And no sooner was the Republic proclaimed than the struggle of the Girondins with their antagonists began anew. The former—who yet relied on the acknowledged superiority and eloquence of Vergniaud—now saw, what they had overlooked during the late turmoil, that two rivals, unworthy to compete with him in point of genius or patriotism, but far more powerful and popular, had assumed a prominent station on the scene of action, and partly replaced Danton—whose popularity was already on the wane. These were Marat and Robespierre: men widely different in their views and manner of acting, but both almost equally fatal to the Gironde. Marat was, literally speaking, the man of the faubourgs. He had systematically adopted all the passions and prejudices of the populace—yet therein he was sincere. His was not merely assumption. He firmly believed that the rich and noble were the born enemies of the people, and that peace or happiness were not for the latter till the former should have perished. His theory had been such from the beginning of the Revolution; for Marat was singular in this—that he was at once what others only became by degrees. The history of those eventful times is full of proofs that men of weak and vacillating characters, like Barère, for instance—of whom Madame Roland said, that though he was not naturally evil, there was yet no crime which fear would not lead him to commit—who began the Revolution with no settled purpose, were gradually induced by personal circumstances or apprehensions to share in its excesses and enormities. With all his boldness and audacity, Danton was of these; and did things the thought of which would once have made him shudder and were afterwards unceasingly repented. But Marat was the subject neither of events nor of popular feeling. He acted on a system which, once adopted, no change of circumstances induced him to alter. The real foes of the State and the nation were, ever, to him, those who had houses, carriages, horses and servants—and, above all, they whose small white hands bore no trace of toil. These he denounced to the popular vengeance and the speedy justice of the lantern. As if to enforce by example the principles of his teaching, Marat appeared only in the dress of an artisan; and in all respects assumed the manners and language of the populace—thus heightening the effect of his natural hideousness. His influence over this class was unbounded; and as they were ready to obey any order which he chose to give, he gradually grew as dangerous as he was hateful to the great body of the nation. In the National Convention he was detested by all parties alike. But neither hatred nor contempt could turn him from the task which he had imposed upon himself. At the outset of the Revolution he openly demanded the heads of two hundred thousand victims; and in the last days of his career, ere he fell under the knife of Charlotte Corday, he still lamented that his demand had not been fully answered.

Such was Marat—whose importance M. de Lamartine seems to have somewhat overrated. As a politician, his most original idea was that of wholesale murder. This was the sole doctrine which he thought it worth his while to preach. Though his talents were of the lowest order, his vanity was preposterous; and the best epithet to which his asserted sincerity entitles him is

that of  
was gen-  
different  
knowing  
long de-  
alarm.  
that Rob-  
to assume  
the insti-  
chiefly  
them.  
least an  
the mur-  
morse,  
pierre's  
different  
massacre  
with the  
deration  
the repu-  
ated the  
a jealous  
represented

In dra-  
tory char-  
has man-  
vering e-  
once of  
and per-  
which ho-  
nestness  
mission  
and pro-  
than by  
Robespier-  
convictio-  
not give  
east tha-  
pierre w-  
ishness  
prevents  
about hi-  
disinter-  
tion, wh-  
most ap-  
serted, b-  
laws of  
but no  
redeem-  
Though  
could n-  
siam o-  
many ef-  
Like al-  
inspira-  
formal a-  
indomi-  
little re-  
systema-  
even p-  
views, b-  
for his  
and str-  
no small  
Revolut-  
applied  
the hor-  
eldest d-  
time giv-

This  
adopt h-  
their sin-  
observ-  
son who-  
whom t-  
the you-  
to his tra-  
the home  
people a-  
disinter-  
her hus-  
fak for

whose cradle  
we be not  
would still  
live la Révo  
lution. They

reclaimed  
with their  
ner—  
riority and  
what they  
noil, that  
ch him in  
more pow  
prominent  
partly re  
s already  
d. Robesp  
views' and  
nally fatal  
speaking,  
d system  
prejudiced  
s sincere.

He firmly  
the born  
ce or hap  
ners should  
such from  
Marat was  
hat others  
y of those  
n of weak  
re, for in  
said, that  
re was yet  
m to com  
no settled  
personal  
hare in its  
s boldness  
; and did  
nce have  
ls unceas  
the subject  
He acted  
change of

The real  
e, ever, to  
horses and  
ose small  
These he  
e and the  
to enforce  
teaching,  
an artisan;  
nners and  
taining the  
influence  
ed as they  
e chose to  
as he was  
n. In the  
ed by all  
contempt  
he had  
set of the  
e heads of  
in the last  
the knife  
ed that his

ince M. de  
overrated.  
a was that  
le doctrine  
to preach.  
t order, his  
est epithet  
les him is

that of "sanguinary madman"—by which he was generally known. Robespierre was of a different stamp; and this the Girondins—who, knowing Vergniaud's superior genius, had too long despised him—now saw with growing alarm. It was after the massacre of September that Robespierre's popularity, like Marat's, began to assume large proportions. Marat, as one of the instigators of the massacres, was popular chiefly with those who had taken a share in them. To this sinister influence Danton had at least an equal claim; but the great number of the murderers, who already suspected his remorse, instinctively mistrusted him. Robespierre's increase of popularity sprang from a different cause. He had taken no part in the massacres—had even studiously avoided mixing with the men who authorized them. His moderation in this respect, his known poverty, and the republican severity of his manners conciliated the middle classes—ever prone to look with a jealous eye on the riches or luxury of their representatives.

In drawing the extraordinary and contradictory character of this man, M. de Lamartine has manifestly taken great pains. His persevering energy, that overcame the obstacles at once of mediocrity of talent, manner of speech and personal appearance—the unbending will which he displayed on all occasions—his earnestness and conviction in the greatness of his mission—are all traced by a masterly hand, and probably with more of truth and fidelity than by any other historian. But in considering Robespierre's ambition as subordinate to his conviction, we doubt if M. de Lamartine has not given to the character a more enthusiastic cast than is consistent with truth. Robespierre was profoundly egotistic—though his selfishness was perhaps not of that nature which prevents a man from behaving kindly to those about him. He could even be generous and disinterested—but that was owing to his ambition, which led him to despise what others are most apt to value. He may indeed, as is asserted, have acted in strict accordance with the laws of abstract morality and worldly honour; but no really noble or generous impulse ever redeemed the calculating coldness of his heart.

Though choosing Rousseau for his model, he could no more imbibe the passion and enthusiasm of that writer's philosophy than, with many efforts, the glow and richness of his style. Like all who, instead of relying on inward inspiration, seek to ape a model, he remained formal and pedantic. His real power lay in the indomitable strength of his will. There seems little reason to doubt his sincerity. He was systematically, not naturally, cruel; and it is even probable that, while following his own views, he persuaded himself that he was acting for his country's good. His pride, austerity, and strong assertion of righteousness give him no small claim to the title of Pharisee of the Revolution—and we wonder it has not been applied to him. Of his retired mode of life in the house of the carpenter Duplay, to whose eldest daughter he was betrothed, M. de Lamartine gives the following interesting account.—

This family—whom Robespierre had induced to adopt his opinions without changing anything in their simple mode of life or even in their devotional observances—consisted of the father, the mother, a son who was yet a youth, and four daughters; of whom the eldest was twenty-five years of age and the youngest eighteen. The father, who worked at his trade all day, occasionally went in the evening to the Jacobins to hear Robespierre. He came home filled with admiration for the orator of the people and hatred for the enemies of this young and disinterested patriot. Madame Duplay shared in her husband's enthusiasm. The esteem which she felt for Robespierre made her find both pleasant

and honourable the little domestic services that she rendered him as though she had been less his hostess than his mother. These services and this devotedness Robespierre repaid by a sincere affection. All the feelings of his heart were reserved for this humble dwelling.\* \* Eleonore Duplay, his host's eldest daughter, had inspired him with a more serious and tender affection than her sisters. \* \* He had asked the young girl in marriage of her parents,—and she was betrothed to him. His narrow means and the uncertainty of the morrow prevented him from uniting their fates till the destiny of France should be fixed; but his sole wish, he said, was, as soon as the Revolution should be concluded to retire from the struggle, marry her whom he loved, and live in Artois on one of the farms which he had preserved out of his family property.

Was this the real heart of Robespierre? Did he who struggled so long and perseveringly for power contemplate resigning it as soon as it should be within his grasp? This is a doubt which M. de Lamartine, who relates the fact without comment, leaves unanswered—but to which few historians, we believe, would venture to give an affirmative reply. The subsequent career of Robespierre shows that he deceived alike his betrothed and her parents—though it is not improbable that he also deceived himself.

The life of the member for Arras was passed in the greatest retirement and privacy. His evenings were occasionally spent with the family of the Duplays; where he sometimes met a few members of his party. "There," observes M. de Lamartine, "the conversation turned on the Revolution. At other times, after a short chat and a little pleasure with the young girls, Robespierre—who was anxious to improve the mind of his betrothed—read aloud, mostly from the tragedies of Racine. \* \* Two or three times a year he took Madame Duplay and her daughters to the play—always to the French Theatre and classical dramas. \* \* Sometimes, on a Sunday, the family left Paris with Robespierre; and the democrat, once more a man, wandered with the mother, brother, and sisters of Eleonore in the woods of Versailles and Issy."

Such was the man whom the Girondins now resolved to overwhelm with all the might of their eloquence. Marat had long been recommending the dictatorial form of government; and though no understanding existed between him and Robespierre, it was suspected that the latter aimed at being Dictator. This suspicion the Girondins—who feared his growing popularity and the persevering energy of his will—encouraged and increased. Such was the pretence rather than real cause of their attacks upon him. Before commencing, they endeavoured to secure the aid of Danton and Dumouriez—now very friendly together, but almost entirely estranged from their party. Dumouriez, who earnestly desired a reconciliation, and foresaw that without it the Jacobins would soon be masters of France, invited his friend and the chiefs of the Girondins to meet at his house. Several of the latter—Vergniaud among the rest—agreed to bury in oblivion the crimes and excesses attributed to their antagonist; but Barbaux, Buzot, Guadet, and others sternly refused to hear of compromise with murderers, and spoke of exacting terrible retribution for the massacres of September. "We will have a pure republic, or die,"—exclaimed Guadet.—"Guadet," said Danton, in a prophetic tone, "you know not how to forgive. You will be the victim of your own obstinacy. Let us go where we are carried by the waves of the Revolution. Had we been united, we might have ruled it: as things are, we must be ruled by it." The opinion which this interview, though it failed in its object, led Dumouriez to form of the Girondins, showed his penetration. "They

are Romans—out of their country!" said he to Westerman, his confidant. "The republic as they would have it is the mere romance of a clever woman. They will allow themselves to be intoxicated by fine words, while the people are growing intoxicated with blood." Madame Roland herself laboured for a reconciliation: but, though many strong sympathies existed between the Girondins and the republican general and Danton, the causes of dissent were of a nature which the former would not, or could not, forget. The parties separated once more—neither as friends nor as enemies, but for ever.

The attack upon Robespierre, which had been delayed for some time, was now imprudently hastened. That attack, which helped on the ruin of the Girondins, was Louvet's first and greatest triumph as an orator. Had there existed the shadow of proof for the accusation that Robespierre aspired to sovereign power, he must have been overwhelmed by Louvet's eloquent and memorable speech; but his ambition, though of the most soaring and energetic character, was as yet a secret to the many. His enemies, made clear-sighted by their animosity, had detected his real feelings through his affected humility; but proof was wanting. The very gravity of the accusation increased his triumph. For himself, Robespierre secretly exulted at the charge. He knew well that the man who had been thought capable of aspiring to the dictatorial rule of France could no more be undervalued. This was the great mistake of the Girondins. From that day Robespierre's popularity continued to augment. Danton's, as we have shown, was declining—Marat's existed only amongst the lower populace—Dumouriez's was but that of a military man. The day of the Girondins had long been gone. This Robespierre saw; and, in the full consciousness of his strength, began that deadly struggle against the latter in which he showed himself the bitter and relentless foe of men who, so long his friends, had found out the hidden ambition of his character—and strengthened his means of destruction by seeking to compass his ruin.

*The Constitution of the Church of the Future.*  
By Christian Charles Josias Bunsen, D.Ph. D.C.L. Translated from the German, under the Superintendence of, and with Additions by, the Author. Longman & Co.

The occasion, object, and authorship of this work combine to give it importance. The opposites in the cause are men strong both in argument and influence,—being personages of no less mark than the Prussian Ambassador to England and the Right Honourable William Gladstone. Abeken's work on 'The Protestant Bishopric in Jerusalem' occasioned a correspondence between these eminent statesmen on the subject of episcopacy. Mr. Gladstone's notions on the point are so well known as not to require specific statement:—the Chevalier's opinions have been open to misconstruction. He complains that different representations and expositions of his views have been given in different journals: and seeks to set himself right in the present volume—which he terms 'A Practical Explanation of the Correspondence with the Right Honourable William Gladstone, on the German Church, Episcopacy, and Jerusalem; with a Preface, Notes, and the complete Correspondence.'

Into such a controversy the *Athenæum* will not, of course, be expected to enter. We can do no more than state historically the points in debate. That the discussion must be of a speculative character is plain from the title of the work. The writer professes not to deal with the Church of the Past or of the Present, but

with that "of the Future." His principles are intensely Lutheran in their statement. He holds by the dogma of "the universal priesthood of Christians"—and connects it with "the moral responsibility of the individual." He considers that the Reformation put a virtual though not an actual end to what he terms "the Clergy Church;" but that while it "rendered the restoration of the true priesthood once more possible," it "did not realize it." In treating the argument, the Chevalier manifests some ingenuity and some peculiarity—the latter of a very national character. The authority of Kant and Hegel is, with him, at least as great as, if not greater than, that of Luther and Calvin. He makes use of the 'Antinomies' of the former to illustrate the necessary antagonisms of the universal priesthood and the special ministry—of spiritual and secular government—of nationality and catholicity—of church and state. From this statement the reader will perceive that his work deals more with the philosophical than the theological phase of the question at issue.

It has been conceded that, in point of historical fact, the Clergy Church survived the Reformation. It survived it, even in the Protestant form;—its final cessation, the Chevalier conceives, is reserved for the Church of the Future. All clergy churches, according to him, are even in their Protestant form exposed to the dangers of priestcraft and essentially untenable. Unfortunately, however, the systems which have grown up in opposition to the episcopal ordonnance have been one-sided; assuming some objectionable shape of secular dictatorship or Independentism. On the other hand, in the Episcopal Church of America, we have, he tells us, only "the inorganic juxtaposition of the antithetical principles." The complete restoration of an evangelical church polity becomes, therefore, expedient; and in order thereto, it is necessary that we come to a right understanding of the appertaining principles.

These principles the Chevalier considers chiefly in their relation to the Church in Prussia; and examines its parochial system elaborately and minutely for the existing elements of a reformed ecclesiastical constitution. He dwells much on the importance of the Diaconate and that of the corporation of schoolmasters. The former he regards as indeed the proper element of the Church of the Future. In one passage, remarkable for its eloquence, but to which we can only allude on account of its length, he insists that the great men of the sixteenth century were all of one mind on such points. No one defended the rights of the congregation more deeply and eloquently than Jewell and Hooker. "In order that this truth might be darkened, and the contrary be gradually established, it was necessary that the two next generations after the Reformation should sink under bloodshed, amidst the persecution and oppression of enemies and the miserable disputes of the theologians—yea, to disguise it, that dismal seventeenth century was necessary which buried the sixteenth, and has had its own gravestone raised as a memorial of its shame by the eighteenth century." In treating this part of his argument, the Chevalier bears worthy testimony to the character, talents and exertions of Dr. Arnold.

Let the principles implied in these few hasty remarks be carried out, and a union of Protestant churches extending beyond the boundaries of States may, the Chevalier concludes, be possible.

"Prejudice and distrust stand even now much more in the way of the realization of this hope than actual difficulties. Only let us banish from the very

bottom of our hearts the baneful delusion of the Church of the middle and earlier ages, when the clergy met in order to receive the law from the majority of this exclusive council, or from the emperor, or the pope, and then imposed it upon the congregations and the nations. Let us conceive it possible for the free and congregational Church which represents a great and Christian nation to admit at their assemblies and deliberations the presence of the approved members of another great national Church, of the bishops, clergy, or laity who appear in her name; let us suppose the latter present as a Christian public, not to give their votes or counsel, nor out of mere curiosity, but in order to gain a Christian judgment for themselves and their people, as well as for those whom they visit. Would not that hatred and those prejudices which, propagated by the pen of malice, do more to separate the nations of the present day than the lack of all the means of national intercourse did to keep the people of the middle ages apart,—would not all these barriers of Satan sink back into that hell from which they have risen? Would not man recognize his fellow-men, and brother fall into the arms of brother in the presence of deeds of love full of divine life and beaming with the divine image? Would not thus the seeds of genuine Christian unity, instead of theological dissensions, be sown amongst the nations of the earth? 'But you are getting bewildered in your dreams.' I hear some exclaim. Let us then behold, and set distinctly before our minds that which already exists, and that freely, in Germany, in Switzerland, in France, and in England. Has not such a brotherly feeling manifested itself quite spontaneously in all these countries at the great anniversary meetings of the Missionary and Bible Societies? Do not there flow into these festivals from all sides streams of men, outwardly strangers, drawn together by nothing but the irresistible magnet of brotherly love, arising from the consciousness of their common redemption?"

With this extract we must close. Our readers will know enough from the above of the spirit and design of the publication before us. Within the outline which we have indicated are discussed numerous topics—particularly concerning the nature of the episcopate and the relation of the theological faculties to Church and State; but these would lead us into wide and vexed questions, requiring large space for even a superficial discussion—were they such as the *Athenæum* could permit itself to meddle with at all.

*Provincial Literature, Traditions, and Legends of France*—[*La Mosaïque de l'Ouest, dirigée, &c.*] By M. Emile Souvestre. Blois, Jahyer; London, How.

This periodical, which has now reached its second year, is designed to illustrate the past and present condition of the West and Centre of France, including Normandy, Brittany, and the departments of ancient Aquitaine. It is this which has chiefly recommended it to our notice; for the country so illustrated was once the proud inheritance of our Plantagenets, and contains localities associated with the achievements of our Henrys and our Edwards. From such a miscellaneous publication, it is of course impossible to follow any order of selection. We shall, therefore, take as they come such anecdotes and descriptions as combine interest, amusement and instruction,—though the abundance of these combinations in the 'Mosaic of the West' creates no little embarrassment in the exercise of choice.

Let us commence with some account of a poet little known to English readers, Basselin, the Bacchanalian bard of the sixteenth century. Some of our readers are probably acquainted with the Vaux de Vire—two valleys in the Calvados Hills formed by the rivers Vire and Virene; the streams of which are so rapid in their upper course, that from time immemorial they have been used as motive powers for mills of various descriptions,—but particularly fulling-

mills connected with the cloth manufacture of the adjacent district. The rivers unite at the bridge of Vaux; below which they flow slowly and sluggishly, as a local proverb declares, "to illustrate the excitement of courtship terminating in the tranquillity of marriage." A little above the bridge stands a fulling-mill, which still bears the name of Oliver Basselin, by whom it was tenanted about the year 1540. Our readers are aware that in the first half of the sixteenth century, the wars of France and England and the disputed claims of the houses of Valois and Plantagenet kept Normandy in constant excitement and confusion. There was, however, one man in the province who cared nothing for kings or battles; but drank and sang as merrily and as carelessly as if the land enjoyed the peace of Paradise. One of his earliest songs defends his choice of wine in preference to war, and contains his only allusion to the contest that was raging around him:—

The clang that I love is of bottle and glass,  
And the gurgling of wines as through strainers they pass;  
For these are the canons whose aim cannot fail,  
And Thirst is the fortress I choose to assail.

It is better that wine than that blood should be shed,  
That liquors, not swords, should be splitting the head;  
Don't tell me your stories of glory and fame,  
When my body is lost I've no need of my name.

A helmet looks well on the head, I suppose,  
But a wine-glass looks better oblique to the nose;  
And if there be need of plume, pennon, or crest,  
A bush o'er a wine-shop may vie with the best.

I had rather drink cider—though that would be hard—  
Than be doomed as a sentry at night to mount guard;  
I had rather be thrust from the grape down to malt,  
Than march with a captain some breach to assault.

Several of Basselin's phrases have become proverbial in Normandy. Thus, wine is called "the red elixir of Orleans;" a taper, "one thirsty from birth;" an empty bottle, "a page out of livery;" and drinking, "the art of nose-painting." The last phrase was a favourite with Basselin; and he has developed it more fully in a song:—

With my back to the fire and my face to the table,  
I'll stick to the bottle so long as I'm able,  
As becomes a true cock of the game.  
Water-drinkers, like chickens, may die of the grippe;  
I'll drink till my cheeks have the hue of my lip,  
And my nose has the colour of flame.

His nose and its rubies were highly prized by Basselin. He has celebrated this feature in several of his songs. One may serve as a specimen:—

Good luck to my nose and its rubies so bright!  
Many hogheads of wine have been shed,  
The best of the country, both claret and white,  
To dye it with purple and red.

Good luck to my nose! as it looms through my glass  
More splendid 'tis sure to appear,  
Quite unlike the nose of the ignorant ass  
Who's contented to live on small beer.

Good luck to my nose! for a feature so fine  
The peacock alone can display;  
Even princess may envy a nose such as mine,  
For its painting took many a day.

My glass was the brush which as artist I sway'd,  
My paints were my bottles of wine;  
And if better liquor on earth could be made,  
My nose had been surely divine.

They say that my eyes are the worse for my drink,  
But here goes for another carouse!  
Tis better to injure two windows, I think,  
Than to ruin the whole of the house.

Wine, however, proved in the end fatal to Basselin. His wife deserted him, his more sober neighbours refused to countenance his dissipation, and his creditors compelled him to sell the fulling-mill on which he depended for subsistence. One of his last songs was a characteristic threat of vengeance on his liquid enemy:—

Disloyal wine, you've ruin'd me quite,  
Your friendship's false and hollow;  
Revenge has now become my right,  
And so my foe I'll swallow.

Basselin was killed, on the 15th of February 1550, by a party of English fugitives. His songs were collected in 1610, and edited by Lehoux, one of his countrymen, under the title

N° 10  
of Vau-  
position  
some in-  
sition.  
born a  
Jesuit,—  
justify a  
sets that  
of Bass-  
Louis I  
publica-  
song se-  
origin.

The  
trate the  
at the s-  
In this  
caverns  
armed d-  
with the  
without  
historical  
hammed  
refuge a-  
great vi-  
and it is  
descrip-  
served a-  
in many  
point on  
assert w-  
for an un-  
where t-  
festivals.  
revolt aga-  
de Mo-  
Henry I  
suppres-  
with me-  
whose ne-  
were as-  
burning  
their na-  
quarters  
askings  
provid-  
by tortu-  
the tosic-  
into the  
protest a-

The P-  
of the D-  
the Arm-  
ties.  
Grench-  
the Abbe-  
seen and  
the Rev-  
stroyed a-  
Grench-  
document-  
la Villen-  
strange a-  
the hand-  
unknown  
him into  
tyrant, w-  
with the  
spified  
larly of  
illustrate

I see the  
foot  
His threat  
white  
Be so surro-  
I see the ho-  
trem-  
Be a wi-  
on ha

of 'Vaux de Vire,' from the place of their composition. It was said that the editor introduced some inferior verses of his own into the composition. "Lehoux," says a later editor, "was born a Norman, lived a lawyer, and died a Jesuit,—three circumstances quite sufficient to justify any suspicion of fraud." Duchesne asserts that Vaudeville is a corruption of the title of Basselin's songs, 'Vaux de Vire'; but M. Louis Dubois has shown, that long before the publication of Lehoux's edition, any satirical song set to a well-known air was popularly called "Voix de Ville,"—a much more probable origin.

The legends of Angoumois curiously illustrate the tendency of tradition to preserve, and at the same time distort, the facts of history. In this rocky district, the peasants point out caverns and defiles as the favourite haunts of armed demons, who force passengers to engage with them in mortal combat, and slay them without mercy. But these stories guide the historical inquirer to the spots where the Mohammedan followers of Abd-er-rahman found refuge after Christendom had been saved by the great victory of Charles Martel at Poitiers; and it is curious to find that tradition in its description of the demons has faithfully preserved all the particulars of Saracenic costume. In many communes of this district, the peasants point out churches the bells of which they assert were broken at some distant time, and for an unknown cause, and flung into the rivers, where they are heard to toll on all the great festivals. This is a recollection of the fierce revolt against the salt-tax, in 1518, when Tristan de Monteins, the king's lieutenant, was slain. Henry II. sent the constable, Montmorenci, to suppress and punish the revolt; which he did with merciless severity. The magistrates, to whose negligence the successes of the insurgents were ascribed, could obtain pardon only by exhuming the body of Tristan de Monteins with their nails, bearing it on their shoulders to the quarters of the Constable, and in his presence asking pardon of the dead on their knees. All proved to have taken arms were put to death by torture; and every bell which had sounded the tocsin was ordered to be broken and cast into the river. The legend is thus a perpetual protest against the impiety of the Constable.

The Breton traditions go back to the days of the Druids, and preserve some fragments of the Armorican bards of the fifth and sixth centuries. The songs of one of these bards, Gwennchan, were collected and preserved in the Abbey of Landevennek; where they were seen and consulted by Lepelletier, a little before the Revolution:—but when the Abbey was destroyed and its archives were dispersed, in 1793, Gwennchan's "prophecies," as the songs were called, shared the fate of many other precious documents and were irrecoverably lost. M. de la Villemarqué has obtained from tradition a strange rhapsody, believed to be the last prophecy of Gwennchan. The bard had fallen into the hands of some foreign prince, who, for an unknown cause, deprived him of sight and threw him into a dungeon. Gwennchan menaces the tyrant, whom he calls "the boar of the wood," with the vengeance of the King of Brittany, typified as "the horse of the sea." The singularity of this strange composition will be best illustrated in a literal translation.—

## I.

I see the boar coming from the wood; he is very lame; his foot is wounded;  
His throat gapes wide and is full of blood; his bristles are white with age;  
He is surrounded by his young, who grunt from hunger.  
I see the horse of the sea coming to engage him; the shore trembles with fear beneath his tread.  
He is white as the driven snow; he wears horns of silver on his head.

The water boils around him, heated by the flames that issue from his nostrils.  
The monsters of the deep cluster round him, thick as the rank grass round a stagnant pool.—  
Hold thine own! Hold thine own! horse of the sea! strike at the head! strike!  
The naked feet are slipping in the blood. Strike harder, strike harder, I say, strike!  
I see the blood flow in a stream. Strike harder, I say, strike!  
The blood is now as high as the knee; I see it flow like a tide.  
Harder, I say! Strike harder, and harder still; you will have rest to-morrow.  
Strike boldly, strike bravely! horse of the sea! Strike at the head, and strike hard.

## II.

As I slept calmly in my cold tomb, I heard the eagle issue his summons in the noon of night.  
He summoned his eaglets and all the birds of heaven.  
He said to them as they came,—poise yourselves quickly on both your wings,  
It is not the putrid flesh of sheep and dogs, it is the flesh of Christians which we require—  
Come, raven of the sea, tell me what is that which you hold in your beak?—  
—I hold the head of the chieftain that I may devour his blood-shot eyes—  
I tear out his eyes as he has torn thine.  
—And you, fox, what is that which you hold?—  
—I hold his heart, which was false as mine own,  
Which has deserved your destruction and consigned you to lingering death.—  
—And you tell me, toad, what is that you are doing with the corner of your mouth?—  
—I am on the watch to seize his soul at the moment of its flight.  
It shall dwell in me whilst I live, as a punishment for the crime who has committed  
Against the bard who once dwelt between Roc'h'Allaz and Porz-Gwen.

Whether this be the composition of Gwennchan or not, it is obviously a memorial of the last struggle of Bardism against Christianity;—a struggle which was protracted in Brittany to a much later period than is generally known, and was ended by cruel persecutions similar to those under which Gwennchan suffered. Even at the present day, the Bretons, during the storms so common and so dangerous on their coast, retain the Druidical belief that the wrath of the sea will not be appeased until the guilty are cast upon the shore,—a belief which has often proved fatal to the shipwrecked mariner. It is this superstition which gives point to the prayer of the Breton mariner: "Save me, O God, your sea is so big and my bark is so little."

The English wars, as might have been expected, have furnished themes for many historic ballads in Brittany;—and none are so popular as those of which Duguesclin is the hero. His capture of the castle of Trogoff after his escape from young Mountfort is a fine specimen of the mediaeval Breton ballad; and it probably does not exaggerate the cruelties perpetrated by the English in Brittany. The population of the district of Grungramp, which suffered most severely, is personified as a god-daughter of Duguesclin; and the ballad has some portion of the barbarous wildness which characterizes the prophecies of Gwennchan. As before, we translate literally.

The sun appears, the day shines bright, the dew-drops sparkle on the white thorns of the hedge, Of the hedge raised around the great castle of Trogoff where the English still reign.  
The dew-drops glisten on the blossoms of the hawthorn, and at the sight the sun veils his face, For in truth these drops are not the dew of heaven, but a rain of human gore.  
Of noble and pure blood shed by Rogerson, the most wicked Englishman that ever nested in our valley.

—Loizalk, my sweet daughter, you are active and diligent,

You must rise early to-morrow and carry a pail of milk to those who are clearing the heath.

—Dear little mother, if you love me, do not send me to the heath.

Do not send me to the heath, you will set wicked tongues wagging.

Send thither my elder sister, or send little Fanny.

Do, dear mother, I beseech you, for Rogerson has an eye on me.

—Let who will watch you, they expect you—go you must;

You must get up before day-break, the Castellan will be still in bed.

Loizalk, the next morning said to her father and mother,

As she lifted up her milk-pail, Loizalk said,

—Adieu father, adieu mother, my two eyes shall see you no more.

Adieu my elder sister! Adieu little sister Fanny.—

As the pretty maiden went into the plain by the valley,

Neat, nimble, barefoot, with her milk-pail on her head, Rogerson from the high tower of the castle saw her as she journeyed a long way off.

—Rouse thee, my young page, and prepare yourself quickly, we are going to chase a leveret,

To chase a white leveret that carries a milk-pail on its head.—

When the young maiden reached the moat of the castle, she found its lord waiting for her, Waiting for her before the drawbridge, while she trembled with fear;

In her terror on discovering him she allowed her milk-pail to fall.

When she saw this, the poor girl began to weep most bitterly.

—Hugh, dear, weep not, we will provide you with another milk-pail.

Approach, and take your breakfast with me, while they are getting it ready.

—Gracious sir, I thank you, I have breakfasted, and breakfasted well.

—Come then to the garden; come and gather flowers,

Come and weave a garland to decorate your milk-pail.

—Come then to the orchard, come and eat strawberries red as the burning coal.

—I desire not to eat strawberries, there are snakes beneath the leaves.

I hear the labourers call me, they complain that I delay so long;

They ask where I am staying with my pail of curdled milk.

—You can go to them in an instant; they are preparing your milk-pail, come and see it in the dairy.—

As she crossed the threshold of the castle the poor maiden shuddered,

And when the door closed behind her she turned white as winter snow.

—My dear child, be not afraid, I will do you no harm,

If you do not desire to do me harm why do you change colour?

—If I change colour it is because the morning air is keen.

—It is not the keen air of morning, it is wicked thought which makes you pale.—

—Be quiet, you little fool; come to this tree and pluck some fruit.—

—Lord Rogerson, give me a knife if you please,

Please give me a knife to peel this apple.

—If you want a knife you must seek one in the kitchen.

There is one on the oak-table which has been sharpened this morning.—

Loizalk said to the cook as she entered,

—Dear cook, save me, I implore you, suffer me to escape.

—Alas! dear maid, I cannot, the drawbridge is raised.

Rogerson having waited some time demanded of his page,

—Where does Loizalk tarry, that she does not come back?

—She lies below on the threshold, drowned in a sea of blood.

The great kitchen-knife in her heart and calling on her god-father.

—Duguesclin, my god-father, he will avenge me.

—My good page, do not say one word, but cut her up in pieces and throw them into a basket,

And I will cast them into the river where the lark sings.

When he reached the river he met the godfather of the young maiden;

He met the Lord Duguesclin, his face as green as sorrel.

—Rogerson, tell me where are you going with that basket,

—I have not seen Loizalk since the festival of Notre-Dame-de-Gheodet.—

—You lie, vile traitor, for you murdered her yesterday;

You are equally a disgrace to nobility and chivalry.—

At these words Rogerson unsheathed his sword.

—You shall soon see whether I am a disgrace to nobility.

You shall see in an instant, vassal, if I am unworthy the name of chevalier.

Draw, sir, draw; no quarter, put yourself on your guard.—

—I have had and still have leisure to contend with the brave,

I have played and will play the sport of war, but not with the assassins of maidens;

And wherever I meet these I cut them down like dogs.—

As he spoke he raised on high his glittering sword,

And he struck the Englishman such a blow that he cleft him to the chin.

Rogerson is slain, and the castle of Trogoff taken.

The fortress of the oppressor is taken, a great warning to the English,

A great warning to the English, but good news for the Bretons.

This ballad has been of rather unmanageable length; but independently of its historic interest,

we have been anxious to give our readers a complete specimen of a style of ballad hitherto

little known in England,—and to the peculiarities

of which we may at some future time direct attention.

## OUR LIBRARY TABLE.

*Men, Women, and Books: a Selection of Sketches, Essays and Critical Memoirs from his Uncollected Prose Writings.* By Leigh Hunt. 2 vols.—With such a title as the above the reader knows what pleasure he may expect from Mr. Leigh Hunt. He never writes otherwise than cheerfully. His "Men" are all "wisest, virtuousest"—if not "discretest—best." His "Women" make up a bevy so charming and multitudinous, that whenever he begins on what

Harriet Byron might have called "the tender subject," we are reminded of the equatorial embrace imagined by another Byron, when, in a good-natured mood, he wished that the sex had "but one rosy mouth." Mr. Hunt's "Books," again, are dear friends; and he has an extenuating word for every fault of every friend. No one draws out the exquisite passages of a favourite author with such conscious relish—no one is happier or finer in the distinction of beauties—no one more engrossed in taking the reader's sympathy for granted. He will have sunshine—will promote gay spirits—will uphold liberal truths, blithely yet earnestly. If not sufficient as a guide, he is pleasant as a companion; and we never leave him without having found something new to think about or to differ from. Thus, he is the Prince of parlour-window writers—whether it be of the winter parlour with its "sea-coal fire" and its warmly cushioned seat in the oriel, to hear the wind pining outside which is so luxuriant an enhancement of comfort—or the summer parlour, with its open window mantled, curtained, by woodbine draperies or veiled with jessamine flowers. We imagine, too, that he may be tried as a tourist's *vade mecum*—without much fear of being thrown out of the carriage window as dull or unsympathetic, with Mr. Burchell's monosyllable. The reader will do best to test the justice of the above character for himself: since we may not extract from Mr. Hunt's newest miscellany because all its contents have done duty elsewhere. Some

leasant old friends are here:—"A Visit to the Zoological Garden," reminding us curiously of the rapid flight of Fashion, which has now all but deserted Monkey Green,—"The World of Books,"—"Jack Abbott's Breakfast," from which, no doubt, the clever French farce-writer concocted the "Omelette Fantastique" for Ravel, if both he and Mr. Hunt did not draw their invention from some elder original,—the four "Criticisms on Female Beauty," brimful of dainty points for Courts of Love and Committees of Taste to arbitrate—Papers on Suckling, Ben Jonson, Cowley, Pope,—on the British Poetesses, Madame de Sévigné, Lady Mary Wortley Montagu, &c. &c. & c. In short, a pleasanter companion to listen to, smile with, or protest against, is hardly likely to appear during this dry summer than this same "Men, Women, and Books."

*The Cardinal's Daughter: a Novel.* By the late Robert Mackenzie Daniel, author of "The Scottish Heiress," &c. 3 vols.—This is the last work of one to whom we are indebted for some interesting and pathetic stories; and who sank, as the preface leads us to understand, under the pressure of anxiety and literary labour,—leaving behind him but small provision for the support and nurture of survivors. Under such circumstances, it is gratifying that the critic is able, without straining after panegyric, to praise "The Cardinal's Daughter" as one of the best recent historical novels of the exciting school to which belong "Whitehall," "Whitefriars," &c.:—those, we mean, which depend upon romantic incident and adventure rather than on a *Holbeinesque* portraiture of well-known statesmen or rulers; and whose authors imagine what might have happened in connexion with the great events of History more felicitously than they chronicle what did occur. Thus, though we have the trial of Katherine of Arragon, the exaltation of Anna Boleyn, and the decease of Cardinal Wolsey successively brought before us, we linger in preference upon the wild passion of Brandon, the Secretary, for the Cardinal's Daughter; and are chiefly moved by the progressive events which cast him loose from his loyalty to his master, and plunge him into intrigue, conspiracy and schism. Thus, too, a subordinate female character—Pauline, the dancing girl—has "a charm and a mystery," which neither the Queen degraded nor the Queen preferred possesses; nor even Henriette de Mayenne, the unwilling nun, and heroine of Brandon's love. Further recommendation, and better, we can not add than this—that few who take up "The Cardinal's Daughter" will be able to lay it down unfinished.

*Thoughts on the Poets.* By Henry T. Tuckerman.—Pleasant American essays on Petrarch, Goldsmith, Gray, Collins, Pope, Cowper, Thomson, Young, Alfieri, Crabbe, Shelley, Hunt, Byron, Moore, Rogers, Burns, Campbell, Wordsworth, Coleridge, Keats, Barry Cornwall, Hemans, Tennyson, Barrett, Drake, and Bryant. If there be nothing very novel or very profound in these "Thoughts," they are clear of

meanness or sectarian prejudice, and of that transcendental jargon which was making such wild work with criticism a while since,—but the day of which, we are encouraged to hope, is passing away.

*The Bell; its Origin, History and Uses.* By A. G.—A reprint from the columns of the *Sheffield Times*; whose title well enough describes its purpose—and whose London publisher is appropriately Mr. Bell.

*Half Hours with the Best Authors.* Parts I. and II.—This is one of Mr. Knight's publications; and consists of choice brief extracts from poets and prose writers—accompanied with biographical and critical notices.

*The Modern Orator.*—A collection of celebrated speeches of the most eminent English orators—publishing in series. To the student of eloquence an assemblage of the kind is of obvious utility; and among the cheap publications of the day this merits a more than ordinary share of patronage.

*Dogs.* By H. D. Richardson.—A brief but clever manual, showing the origin and varieties of the canine race; and giving directions relative to their general management, as well as instructions concerning their treatment while under disease.

*Ellision Exercises, adapted to the First Part of the Practical Introduction to Latin Verse Composition.* By T. K. Arnold, M.A.—These exercises seem well designed for boys who have already gone through a preparatory volume of easier sentences. Of course they should be accompanied by the volume to which they are "adapted."

#### [ADVERTISEMENT.]

**PROFESSOR DE MORGAN AND SIR W. HAMILTON.**  
To Augustus De Morgan, Esq., Professor of Mathematics in University College, London.

Sir,—In reply to your letter in the last number of the *Athenæum*:—you were not wrong to abandon your promise "of trying the strength of my position;" for never was there a weaker pretension than that, by you, so suicidally maintained. You would, indeed, have been quite right had you never hazarded a second word; for every additional sentence you have written is another mis-statement, calling, sometimes, for another correction.

I disregard your misrepresentation that "I avenge myself for the retraction of my aspersion on your integrity by my copious and slashing criticisms on your intellect!" When your (excusable) irritation has subsided, you will see that I could only secure you from a verdict of plagiarism by bringing you in as suffering under an illusion. What, however, is all in all;—my criticisms will not, I think, be found untrue.

You do not deny, that your Correspondence asserts a claim to the principle communicated to you by me; but you complain that I have not shown that your *Addition* involves a new doctrine, uncontaminated in that part! [from the overt contradictions of its other parts I had] of your Memoir which you declared to contain the principles used in your *Addition*. And this you can say, when I explicitly stated that "throughout the whole paper" (the Memoir) not only is there much in contradiction—there is absolutely nothing in (more than fortuitous) conformity with the theory of a quantified predicate" (L. p. 34). This, too, you can say whilst before your eyes, unanounced, there was lying "my formal request, that you would point out any passage of your precious writings in which this doctrine (that asserted in your 'Statement,' of a quantification of the middle term, be it subject or predicate) is contained" (Hud)—for I could find none; and none has by you been indicated.

You say, that my exposure of your inconsistencies is unavailing, except "I show that my communication was intelligible." You forget that it is for you to explain how, having "subscribed to" as having "rightly understood," twenty-two sentences of my prospectus (L. pp. 19, 16), you could subsequently declare that communication to be unintelligible! (L. p. 59). I have now no doubt, however, that you then "subscribed to" more sentences than, by you, were "rightly understood." Indeed, had you only butimes avowed that all you had "subscribed to, as rightly understood," was to you really unintelligible, and that the repetition of my doctrine was in your mouth more empty sound, two pamphlets might have easily been spared.

If guilty of less majesty by reference to the Queen's English, have I not my accuser as abetter? For you not only passed my mintages (*quantify* and *quantification*) as current coin; but, in borrowing, actually "thanked me for the words" (L. p. 22). However, my verbal innovations are, at least, not elementary blunders. I do not, for example, confound a *term* with a *proposition*, the *middle* with the *conclusion* of a syllogism.

Finally, I beg leave to remind you:—There is now evidence in your possession that for seven years, at least, the doctrine of a quantified predicate has been publicly taught by me; whilst, on your part, there is a counter assertion or innuendo, which, as you cannot prove, it concerns your character formally to annul.—I remain, Sir, your most obedient servant,

W. HAMILTON.  
Edinburgh, June 2, 1847.

#### LIST OF NEW BOOKS.

Alibites (A.) How to Speak French, 2nd ed. 18mo. 3s. cl.  
Baxters (Mrs.) Album of Fancy Needles, Part II., square, 6d.  
Barry (R.) Days of Past Love, 18mo. 2s. cl.  
Baxter's (R.) Sales, Revised, by J. W. Brown, 2 vols. 12mo. 6s. cl.  
Final Memoir of J. W. Caughey, by a Westleyman, 12mo. 1s. swd.  
Broderip's (W. J.) Zoological Recreations, post 8vo. 10s. 6d. cl.

Burrell's (Mrs. H.) Crochet Simplified, square 12mo. 6d. swd.  
Burrill's (Mrs. H.) Knitted Lace Edgings, Third Series, 12mo. 6d.  
Chambers's Miscellany, Vol. XVI. 12mo. 1s. bds.

Church Melodies, by Viscount Massereene and Ferrard, 7s. 6d.

Cawford's (J.) Philosophy of Wealth, 3rd ed. fc. 3s. 6d. cl.

Deacon's (C.) Theology, 12mo. 1s. 6d. cl.

Digest of the Law of Merchant Ships, Standard, 8vo. 1s. 6d.

Fairbairn's (Rev. P.) Typology of Scripture, Mosaic Dispensation, 7s.

Francis' (J. G.) Notes on Italy and Sicily, in 1844—5—6, illust. 8vo. 1s. 6d.

Garrison's (W. L.) Slave in All Lands, 18mo. 9s. bds.

Gilbert's (E. W.) Costs between Attorney and Agent, 3rd ed. 12mo. 1s. 6d.

Hammoud's (Mrs.) Modern Domestic Cookery, new ed. 12mo. 3s. 6d.

Hankinson's (T. E.) Poems, 2nd ed. fc. 12mo. 7s. cl.

Handbook to the English Lakes, map and illustrations, fc. 1s. 6d. cl.

Hengstenberg (Dr. B.) On the Pentateuch, 12mo. 1s. 6d. cl.

Harris's Universal Post Office Guide, 16mo. 6d. swd.

Historical Scenes and Sketches, 2nd ed. square crown 8vo. 1s. 6d. cl.

Heaton's (Rev. G.) The Clergyman in the Gaol, 12mo. 5s. swd.

Hobart's (C.) Principles of the Law of Evidence, 12mo. 1s. 6d.

Humboldt's Cosmogony, Vol. 1, by Lieut.-Col. E. Sabine, 2nd ed. 12s. 6d.

Irish Scenes Eighteen Years Ago, 18mo. 2s. 6d. cl.

Irish Parochial Lectures (Ecclesiastical Jurisdiction), 8vo. 7s. 6d.

Jackson's (Rev. E. D.) Scripture History, with Questions, 2d. ed. 12mo. 1s. 6d. cl.

Jerrard's Magazine, Vol. V., square crown 8vo. 1s. 6d. cl.

Jobert's Philosophy of Geology, Pt. II. English, 3s.; French, 2s. 6d.

Ditto, English and French, Parts I. and II., completed, 18s. 6d. cl.

Kent's (Dr.) On Elliott's Theory of the First Six Seals, 1s. 6d. cl.

Lambart's History of Great Authors, with portraits, Vol. I. 1s. 6d.

Landon Theol. Lib. Vol. I. "History of the Church," Vol. I. 2s. 6d. cl.

Macdonald's Law of Landlord and Tenant, 1s. 6d. swd.

Macduff's (A.) Elective Franchise, 12mo. 3s. 6d. cl.

Man in the Moon, ed. by Albert Smith and A. B. Remond, 12mo. 1s. 6d.

Martin (W. C. L.) On the Cox, royal 8vo. 7s. 6d. cl.

Miles' (W.) On the Horse's Foot, 8vo. Appendix, imp. 8vo. 2s. 6d. swd.

Mitford's (H. C.) Stories of the English Peasants, 12mo. 1s. 6d. cl.

Nelson's British Library, 12mo. 1s. bds.

O'Connor's (D.) Life and Conduct, by the Rev. H. Davis, 12mo. 1s.

Oliver's (Rev. Dr.) Insignia of the Royal Arch, 2s. 6d. cl.

Philip's (Dr.) Moral Principles, by Calcott and others, 6s. 6d.

Ronaldson's (Miss) Knitting and Netting, square 16mo. 2s. cl.

Russell's (Rev. F.) Sermons, Practical and Expository, 8vo. 1s. 6d.

Sand's (G.) Works, Vol. III. "Mauprat," royal 18mo. 6s. cl.

Sherlock's (Rev. H. E.) The Vicar of Wakefield, and other Tales, 18mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.) Tales of the Castle, 12mo. 1s. 6d. cl.

Sherlock's (Rev. H. E.)

## BATALHA AND ALCOBACA.

A correspondent who has visited these celebrated monasteries—familiar to the English reader in the glowing description of Mr. Beckford—has furnished us with some professional details, principally relating to the first, which may be acceptable to our readers.

I started at six o'clock from the hotel in Lisbon at which I had put up, with *laguaise de place*; went on board the steam-boat which starts to Villa Nuova every morning at seven o'clock; and arrived at Batalha in the evening of the following day. The village is a few miles out of the high road from Lisbon to Oporto;—and is now a poor deserted place. The rich gardens and olive grounds around it are not cultivated as they were when held by the monks. All appears ruined and neglected; and even the superb abbey seems to sink into the ground because of the accumulated rubbish that surrounds it.

It was dark when I arrived; but hearing that music was performing in the church, I went thither while supper was preparing. I found it dimly lighted by a few candles, whose feeble rays scarcely reached to the vaulting above and were lost in the awful shadows of the aisles around. The music, however, was only that of a harmonious club of the village lads; who, it seems, are accustomed to practise here in the evening. I learnt at the inn that after the expulsion of the monks three priests only were allowed to remain in the village. I saw but one; and heard of no service performed during the two days that I remained at Batalha. The vast pile with its long cloisters and multitudinous offices is but a desert.

The Monastery of the Batalha, as you know, was founded by King John the First, in accomplishment of a vow which he had made to the Blessed Virgin when preparing to give battle to the Castilian army at Aljubarrota. The edifice was commenced about the year 1386. It is very large and lofty—in the florid or decorated Gothic. The details are fine; but in many respects different from those in English-decorated Gothic. The square abacus to the capitals of the shafts are common,—and many other details which with us belong to a much earlier period.

The exterior of the church seems richer in detail than its interior. As the roofs are nearly flat, there are no gable ends; and a richly foliated parapet with a cresting on the top goes all round. There are no timber roofs. Those near the nave and transepts are formed by large slabs of marble—or of a hard stone like marble—of waved form section; which lap over each other somewhat in the manner of our house-tiles,—and so form a secure and fire-proof roof that rests immediately on the vaulting beneath. The roofs of the aisles are covered with flat paving stones. As there are no sloping roofs over the aisles, there is no triforium gallery—which forms so beautiful a feature in the northern cathedrals. The clerestory windows are immediately over the arches which separate the nave from the aisles; and these arches, with the aisles, are considerably higher in proportion than is usual in our churches. I mention these particulars because I believe Murphy in his work endeavours to show that this abbey was the design of an English architect:—a statement which the Conte de Raczyński, in his work entitled '*Les Arts en Portugal*', controverts by extracts from Portuguese critics and from the archives.

The interior of the church is fine—simple in its details and very lofty. Near the entrance at the west end on the south side is the superb mausoleum of King John the First of Portugal and his wife Phillipa, the daughter of John of Lancaster. The plan of the mausoleum is a square, in the midst of which are eight clustered or shafted piers supporting an octagonal lantern with a vaulted roof. The eight arches are beautiful in their proportions and foliated richly at their edges. A noble monument on which lie the effigies of the King and Queen occupies the centre of the mausoleum.

There are two spacious squares of cloisters belonging to this monastery. Those furthest from the church are simple and quaint in their style—of the same date as the church. The grand quadrangle of cloisters with the chapter-house is very rich—and appears to have been completed at a later period. I suppose that no cloisters in Europe can equal these in extent and magnificence. The vaulting is simple,

though sufficiently ornamented. It is in the windows or open arcades which separate the cloisters from the green sward in the quadrangle that the architect has chiefly shown his invention. The shafts supporting the tracery are fluted spirally, with various ornament. The tracery—which varies in different arches—resembles the interweaving of branches and leaves with sometimes pomegranates and flowers. The style is not strictly pure; but the fancy displayed and beauty of execution make ample amends for the offence against architectural rule. In one corner of the cloisters a rich chapel of open tracery work projects into the quadrangle, and covers a carved marble fountain three stages in height. On the east side of the cloister is the chapter-house—a noble apartment, said in the 'Modern Traveller' to be sixty-four feet square. It is vaulted, but without any central pillar—the vaulting resting entirely upon the side walls. At the east end of the great church is the unfinished mausoleum begun by King Emanuel in the fifteenth century. Seven out of the eight main arches which were intended to support the lantern and vaulting of the centre space open into polygonal chapels, all richly vaulted:—the eighth is the entrance—and is perhaps the richest piece of masonry in existence. Different planes of tracery, one over the other, with rich mouldings and carvings of figures and foliage in the utmost profusion, decorate it. The execution of the ornaments—all in stone almost equal to marble—is perfect. The architectural style is Gothic mixed with Italian; and the mixture in this instance is most strange and picturesque. It is said that King Emanuel left this noble design unfinished (in the year 1513) for the purpose of building the monastery of Belém, near Lisbon—which is in the same style, but very inferior both in plan and execution.—I need not describe the immense kitchen. This, with the granaries and the vaults for wine and oil attached to the monastery, are now all useless lumber rooms. Yet some care seems to be taken of the building by the government; as several masons were about doing various repairs—and the broken windows had been lately mended.

From Batalha to Alcobaça is a pretty ride—the country being hilly and the valley fertile. A small river runs by the Monastery of Alcobaça, and serves to turn the mills which formerly belonged to the monks. In the neighbourhood are many gardens which belonged to the same establishment. The monks were extremely rich. The first view of the monastery is unpromising; presenting an immense facade like a college or hospital in the modern Roman style—poor both in general design and in detail. Towers in the same taste have been added to the old church, which was founded in the middle of the twelfth century. The style is early Gothic:—but it appears to little advantage after the Batalha. Here are the fine monument of Inez de Castro and, close by it, that of her avenging husband. The tombs have been much defaced by the French soldiery. The ancient chapter-house and cloisters are of the same date as the church. They are of no great extent; but their details are very interesting. The modern additional courts and cloisters are on the grandest scale. The long ranges of apartments and galleries might have served for a very large community. The kitchens and offices are superb. A great portion of these buildings have been ruined by fire; and the few habitable apartments are now tenanted by paupers and invalids—whose rags hanging around make the desolation of the scene very painful.

I returned to Lisbon by Villa Nuova; and on the following day went to Cintra. The royal palace here much exceeded my expectations. It is a most picturesque pile of building:—the strangest feature being two immense kitchen chimneys, like lime-kilns, which are seen from every point. The architecture is a composite between the late Gothic and Arab forms:—of which style there are several curious specimens at Seville. The parapets and windows are excellent in detail. In the interior the same style prevails; and a quaint, strange effect is produced. The walls of the apartments are faced to a considerable height with azulejos or glazed painted tiles—often of genuine Moorish patterns, with interlacing braids and stars. There is a Moorish inlaid wooden ceiling to the chapel.

The Penha Convent, perched on the top of the

highest rock in the neighbourhood, and commanding a beautiful view over the sea and the surrounding country, is in the same mixed style as the palace. The interior of the little quadrangle is paved with glazed tiles—and has a charming effect. The present Queen is making additions to the building and gardens around it.

The places most worthy of attention in the neighbourhood of Lisbon—Batalha, Alcobaça, Torres Vedras, Mafra, and Belem—may all be visited, together with the curiosities of Lisbon, in the time (from eight to ten days) which intervenes between the arrival of one steamer and the departure of the next for Cadiz. I should advise the traveller to secure good horses and saddles at Lisbon, and send them on to meet the steamer at Villa Nuova; where he will otherwise find none but the country pack-horses. The expense will not be greater, and he will perform the journey in less time and more agreeably.

W.

## OUR WEEKLY GOSSIP.

MANY of our readers will have heard of the sudden death of the most distinguished of modern Scotch divines, the father and leader of the Free Church of Scotland, and one whose works and character have given him a European reputation. Dr. Chalmers was found dead in his bed at his house in Morningside, near Edinburgh, on Monday morning last. The Scotch papers are filled with particulars; and the following account of the unexpected and startling character of the event has been collected from the notices of the *Witness*,—the organ of the Free Church party. On Sunday night Dr. Chalmers retired to rest at an early hour in perfect health. Next morning, Professor Macdougal, who expected to have received a packet of papers from him, sent, at about twenty minutes before eight, to inquire whether it had been left out. The housekeeper knocked at the door of the Doctor's bed-room, but received no answer; and concluded that he was asleep. Half an hour later, another party called; when the housekeeper knocked as before, but still received no answer; and the domestics agreed to enter the chamber and ascertain if all were well with their revered master. On entering, they were shocked to discover that the Doctor had fallen into the sleep of death. He had been sitting erect, it appeared, when overtaken by the stroke; and still retained, in part, that position. The head gently reclined on the pillow:—the arms were folded peacefully on the breast. There was a slight appearance of oppression and heaviness on the brow; but not a wrinkle, nor a trace of sorrow or pain, disturbed its smoothness. The countenance wore an expression of deep repose. Professor Macdougal, who had been sent for, grasped the hand. It was cold as marble. Life had departed several hours. No conflict had preceded dissolution. As a proof of this, the bedclothes were gathered about him in bed, so arranged that he might begin his work as soon as he should awake.—Dr. Chalmers was a native of Anstruther, in Fife; and it is stated that he was born about the year 1780—so that he has died in his 67th year. His literary and theological labours were prosecuted at the University of St. Andrews; and his first ecclesiastical presentation was to the living of Kilmany, in Fife. In 1814 he was translated to the Free Church of Glasgow; and during his ministrations there his reputation as a preacher grew into those large proportions to which the more prominent events of his after career conformed. The character of those events is too exclusively professional for discussion in our columns; and they have, besides, occupied a large share of public attention—especially of late years—which leaves their memory fresh in the minds of our readers. In 1824 Dr. Chalmers was appointed to the Professorship of Moral Philosophy in the University of St. Andrews; and in 1828 he removed to the chair of Theology in the University of Edinburgh—the highest Academical distinction which can be conferred in Scotland. On the disruption of the Scottish Church, he was elected principal

JUNE 5

and primarius Professor of Theology to the body with which he seceded.—Among his many academic honours, he had received the degree of *L.L.D.* from the University of Oxford, and had been elected a corresponding Member of the Royal Institute of France—distinctions, it is said, never before accorded to a Presbyterian divine. His collected works fill twenty-five duodecimo volumes.

The meeting to be presided over by Lord Morpeth on the 12th inst. in the Great Room of the Society of Arts, for the promotion of a monument commemorative of the introduction of Printing into England, is likely, we understand, to be supported by many names eminent in literature. Liberal subscriptions have been already tendered; and, to their honour, Messrs. Clowes, the printers, have set the example to the trade which is more especially honoured in the honours paid to Caxton by sending a donation of 100l.—His Royal Highness Prince Albert, President of the Society for Encouragement of Arts and Manufactures, has fixed Thursday next for distributing the prizes to those who have recently contributed to the advancement of the arts or manufactures of the country.

Some time since [*ante*, p. 414], we announced the intention of the Trustees of the British Museum to appoint a Geological Lecturer on Dr. George Swinney's foundation, in the course of last month : and accordingly on the 8th ult. Dr. W. B. Carpenter was elected at a general meeting of that body, on the recommendation of a committee specially appointed for examining the testimonials of the several candidates. Our readers will see how the qualification by which the field of selection was limited, as we then mentioned, has worked in the present instance. It is no injustice to Dr. Carpenter to say that he has not hitherto occupied a very prominent place before the world as a general geologist; and we are informed that he was induced to offer himself for this appointment only because the terms of the endowment, which require that the lecturer should be a Doctor of Medicine of the University of Edinburgh expressly excludes all our professed geologists of the first rank. In making his application, we are further informed, Dr. Carpenter distinctly stated that he would not profess to teach any other branch of geology than palaeontology ; and it was in reference to this branch that he received those recommendations from the most eminent geologists and comparative anatomists which secured his election.—We may add that the following resolutions have been adopted by the Trustees in regard to the arrangements for the lectureship :—1. That the gentleman chosen to be the Swinney lecturer shall find a place for the delivery of his lectures, to be approved by the Trustees of the British Museum ; and shall bear all expenses attending the preparation and delivering of such lectures,—and the publication thereof, if he shall deem it expedient to publish the same. 2. That the following classes of persons shall be admitted to the Swinney lectures free of charge—viz. the Trustees and resident officers of the British Museum ; and also the assistants in the department of natural history—all graduates of the University of Edinburgh—and all members of the College of Physicians. 3. That ten tickets for each lecture shall be further placed at the disposal of the Trustees ; and, 4. That the charges made to other persons shall be approved by the Trustees. The condition which requires the lecturer to find a place was made *subsequently* to the issuing of the printed circular which induced candidates to offer themselves ; and accordingly, the scene of the lectures is not yet decided on. Why the Trustees of the Museum should not have made provision for them within their own walls, as the place most appropriate, it seems difficult to understand :—but perhaps the Geological Society or the Royal Institution may be prevailed on to house the young professorship.

Excavations making in the old church of the Celestines in Paris have brought to light a number of ancient tombs sunk in the earth to some considerable depth—and amongst them that of a daughter of John Lackland. These discoveries are about to be followed

up by further excavations.

The Academy of Sciences in Paris has elected M. Duvernoy a free Academician of its body in the room of the late M. Benjamin Delessert.—The Royal Academy of Sciences at Naples has elected M. Le Verrier and M. Mignet into the list of its foreign

associates.—At home, we may mention that the University of Edinburgh has conferred the honorary degree of Doctor of Laws on Mr. Owen the naturalist.

A fortnight since, we announced the death, at Pisa, of the celebrated jurisconsult Signor Carmignani, Professor of Law in the university of that city. We now learn that this eminent lawyer had been engaged for many years on a history of the Science of Law; and on his death-bed intrusted its publication to his friend and scholar Professor Ronaini. There are other unpublished works from the same hand—some of which are also likely to see the light.

Letters from Vienna announce that the long promised Academy of Sciences in that capital—of whose intended constitution we gave some account a year ago [*ante*, p. 630]—is at length a reality; the Emperor's letters patent by which it is created having appeared. Between the constitution as then announced and as now settled there is some difference which it will be necessary that we should explain to our readers. The Academy is composed of two classes—instead of four, as was then stated: one of the Mathematical and Natural Sciences—the other of History, Languages, and Antiquities. Each class will, however, establish special sections within itself. Each of the classes will have twenty-four ordinary members—giving half the number assigned when the classes were expected to be four; and one-half of these, at least, must be resident in the capital. The honorary members are not to exceed twenty-four; and the Academy is itself to fix the number of its

corresponding members. The president is to be elected by the whole body of members for three years—but must be approved of by the Emperor: the vice-president and secretaries are to be re-elected every four years. The elections of honorary and corresponding members are also to be subject to the Imperial approval. The Academy has the right of proposing for competition, in each year, four scientific or literary questions—and of awarding the prizes. It is permitted, also, to publish its Transactions and the communications addressed to it by learned foreigners. It is to advise the government on scientific matters whenever required, to do so; and an imperial commissary is to be appointed, with the title of Curator, as the organ of its communications with the administration. The budget is fixed at 40,000 florins; and the Transactions of the Society will be published gratuitously at the imperial press. Government will provide it with a locality for its sittings and library in one of the State edifices—and, in fact, do a great many paternal things for the young institution which it may be hoped it will ultimately get.

strength to do without. As we have already said, free scientific discussion flourishes best without the sheltering wing of imperial commissioners. The journals of Vienna publish the names of the first forty members appointed by the Emperor—as we formerly stated they were in the first instance to be; and amongst them we find those of Bordoni, Baumgartner, Adrien Balbi, Grilparzer, Hügel, Hammer-Purgstall, Ladislas Pyrker the poet-bishop, Paul Schaffarik Palazy, Henrich and Endlicher. The Archduke John is nominated imperial commissary.

Letters from the same capital, of only two days' later date, have a touching pendant. The new Academy has already lost one of its members. On the very day of the promulgation of the letters-patent, was buried Joseph Henrich, professor of Oriental languages in Vienna. Herr Henrich was a native of Schasburg, in Transylvania; and early devoted himself to the study of the Semitic languages—which he professed at Hermanstadt in 1812. In 1821, he was called to Vienna as professor of Biblical and classical literature at the Theologic Faculty of the Confession of Augsburg in that city. He was the first who introduced the Saxon into the Vienna University.

who taught the Sanscrit language and literature in Vienna. Besides his strictly oriental labours, he published two works of more general interest—one on 'The Translations of the Greek Authors into Syriac, Arabic, Persian and Armenian'—the other 'On the Poetry of the Hebrews in comparison with the Arabian Poetry.'

fourteen ; and was attached to the court theatre of Vienna for the long period of fifty-five years. On her retirement, in 1845, the Emperor Ferdinand conferred on her the gold medal for Civil Merit ;—she being the first female on whom that distinction had been bestowed. Madame de Weissenthurn was the author of a large number of dramatic pieces in all kinds, a complete edition of which has been published in sixteen volumes.—At home, the daily papers report the death, in London, of Guido Sorelli, the translator into Italian of Milton's "Paradise Lost." It is stated from Christiania, that

It is stated from Christiania, that the working of the silver mines of Königsberg is daily increasing the produce of these natural treasure-houses. In the first three months of the present year, they have yielded 10,700 marks of virgin silver—an amount exceeding by five-twelfths the product of the corresponding quarter in 1846. The National Bank of Denmark has purchased these 10,700 marks for a sum exceeding 22,000*l.* of our money,

A correspondent of the *Daily News* throws out a hint to railway companies which is at least worth repeating for what it suggests,—even if he be one sanguine as to the particular growth which he recommends. “Travelling,” he says, “along the lines which now intersect the country in various parts, I have frequently been struck with the idea that the extensive embankments formed by the cuttings might be turned to good account by planting vineyards on that land which now lies idle. I am satisfied, from observation, that the sunny sides of these embankments are admirably adapted for the growth of vines in most instances, particularly in Kent and Gloucestershire. In the twelfth century, we find mentioned that there were extensive vineyards in this country—above all in the two mentioned counties—the wine of which excelled all the rest of the kingdom, and was very little inferior to the French. The Isle of Ely was termed the Isle of Vines, and tithe was regularly taken of wine. It is only reasonable to suppose that vines, under the improved climate of this country, greater skill in cultivation, and general advancement in science, would be grown to higher perfection at the present day. Our first vines were transplanted from Gaul, about this century; and were peculiarly fitted for this climate, and even ripened in the frosts of advancing winter. The fruit was of the same colour, and probably of the same species, as the black muscadine. An experiment of this kind might be tried without incurring much expense, and ultimately, perhaps, prove a source of considerable profit. It must likewise be remembered that vines will grow where wheat would decidedly fail.”

ROYAL ACADEMY OF ARTS, TRAFALGAR-SQUARE.  
The EXHIBITION of the ROYAL ACADEMY is NOW OPEN.  
—Admission, (from Eight o'clock till Seven), 1s.; Catalogue, 1s.  
JOHN PRESCOTT KNIGHT, R.A. Dep. Sc.

SOCIETY OF PAINTERS IN WATER COLOURS.  
The FORTY-THIRD ANNUAL EXHIBITION is NOW OPEN,  
at their GALLERY, 5, PALL MALL EAST, each day from Nine till  
Three. ADMISSION, ONE SHILLING. CHILDREN, SIXPENCE. THE MIDNIGHT GATE.

**THE NEW SOCIETY OF PAINTERS IN WATER COLOURS**  
The THIRTEENTH ANNUAL EXHIBITION is NOW OPEN  
at their GALLERY, FIFTY-THREE, FALL MAIL—Admiralty, Lt.;  
Cataño, 6<sup>th</sup> Adm., S. I. FAHEY, Secretary.

Catalogue, 6d. J. FAHEY, Secretary.  
The EXHIBITION of the SOCIETY of BRITISH ARTISTS—  
Incorporated by Royal Charter—at their Gallery, SUFFOLK-STREET,  
PALMALL EAST, is NOW OPEN daily, from Nine, A.M. till Dusk.  
—Admission, IS. EDWARD HASSELL, Secretary.

**ST. MARK'S, VENICE.**  
**DIORAMA, REGENT'S PARK.**—Just Opened, with a new and highly interesting exhibition, representing the INTERIOR of ST. MARK'S, at VENICE, justly considered one of the most magnificent temples in the Christian world; and a VIEW of the new ROME, from the CASCINA DI TIVOLI. The picture of St. Mark's is painted by M. D'Urso, from drawings made at the spot expressly for the Diorama by the late M. Renou. The View of Tivoli is painted by M. Bonton. Both pictures exhibit various

ROYAL POLYTECHNICAL INSTITUTION.—THE ELECTRIC TELEGRAPH COMPANY have just deposited a complete series of Diagrams, illustrating the Principles of the ELECTRIC TELEGRAPH as now worked on the leading Lines of Railways, also, Numerous Specimens of their ELECTRICAL CLOCKS, ALARMS, &c., among the various works of interest displayed, is a WORKING MODEL of CLAASEN'S PATENT IMPROVED RAILWAY. Dr. Biedhoff's Lectures on Natural Philosophy. Chemical Lectures by J. H. Pepper, Esq., on the Evenings of Monday, Wednesday, & Friday. The beautiful Optical Effects, Diving Experiments, &c.

SOCIETIES

**GEOLOGICAL.**—*May 12.*—Sir H. T. De la Beche in the chair.—R. E. A. Townsend, Esq., J. Nicol, Esq., and W. A. Provis, Esq., were elected Fellows.—M. C. H. Pander, of St. Petersburg, and M. Vicomte d'Archiac, of Paris, Foreign Members.

On the Nomenclature of the Fossil Chimaeroid Fishes,' by Sir P. G. Egerton. The author divides this family of extinct fishes into four genera; and pointed out the characters by which they are distinguished, and the geological formations in which they occur.

'On Kent's Cavern, Torquay,' by E. Vivian, Esq.—This paper gave an account of some recent researches made in it by the Torquay Natural History Society. In one place the committee found a layer of dark mould, containing burnt wood or charcoal, with recent shells and bones, resting on the floor of stalagmite; and below this, a solid bed of red marl, full of broken bones and teeth of extinct animals. In another place below a floor of stalagmite, which was carefully swept and seemed never to have been disturbed, they found the same red loam, with many bones much decayed, and a flint knife. In a third place, where the stalagmite was about a foot thick, the same loam contained a bed of fossil teeth, principally of the hyena, many fossil bones, and among them another very perfect flint knife. The author thinks that the cave was first inhabited by bears, hyenas and other carnivorous animals, by whom many of the bones were carried into the cave—that these by means of a flood were mixed with the red loam—and that men subsequently inhabited the cave leaving the flint knives now found. Then came a third period, in which the stalagmite was deposited; and last of all that period in which the British remains found above the stalagmite were deposited in the cave.

**INSTITUTION OF CIVIL ENGINEERS.**—*May 4 and 5.*—Sir J. Rennie, President, in the chair.—The discussion on Mr. Frodsham's paper occupied nearly the whole of the former evening.

'An Account of the progressive Improvements of Sunderland Harbour and the River Wear,' by Mr. John Murray, was read.

Mr. W. M. Peniston has been elected a member; and Messrs. P. N. Brockdon, W. G. Browner, and H. J. Castle, associates.

**SOCIETY OF ARTS.**—*April 28.*—W. H. Bodkin, M.P., V.P., in the chair.—Capt. W. Caldwell was elected a member.—A communication by Mr. T. Dayton 'On his Patent Process for Silvering Glass with Pure Silver' was read. The table used by me, he says, in silvering is of a similar description to that ordinarily used—the glass being fixed horizontally upon it by means of machinery. It is necessary that the piece of glass should be perfectly level, so that the liquor poured on shall act equally on all parts of the surface. The material used consists of nitrate of silver, to which are added ammonia, water, spirits of wine, and thirty or forty drops of oil cassia. In this state the liquor can be kept for a long time without deteriorating. When it is required for silvering, oil of cloves is to be added to it; and in proportion to the quantity of oil of cloves added is the length of time required to perfect the deposit. The deposit takes place equally well whether the surface is flat or of any other form. After it is silvered, it is washed to remove the impurities which have been deposited with the silver; and then placed in a hot-air closet, where it remains for a few hours until perfectly dry, when it is varnished to protect it from the action of the air and from being scratched. Glasses of any dimensions may be silvered in the most perfect manner in forty-eight hours. The silver deposited by this process adheres more firmly than does that by the old method. It is also less injurious to the health of the workman—as mercury is not used; and the cost of production is not increased.

The second communication was by Mr. Brett, 'On the Electric-Printing Telegraph.' [See *ante*, p. 390.] 'On the Application of Heated Currents to manufacturing and other purposes,' by Mr. F. Whishaw.—The object was to show the advantages arising from the application of currents of heated air to the following purposes: seasoning timber generally—preserving timber—purifying feathers, blankets, clothing, &c.—drying coffee—roasting coffee—japaning leather for table covers, and other purposes—drying silk—drying yarn—drying distillers' tuns—drying paper—pitch—and drying vulcanized india-rubber. The process has also been successfully tested for drying

loaf sugar—drying printing paper, or setting the ink, to enable books to be bound more quickly than usual—drying starch and converting it into dextine, or British gum—and preserving meat. It was stated that sixty suits of clothes which had belonged to persons who had died of the plague in Syria had been subjected to the process of purification at a temperature of about 240°, and afterwards worn by sixty persons—notone of whom ever gave the slightest symptom of being affected by the malady. The author referred to the mode adopted by the North American Indians for preserving the flesh of the buffalo,—that of drying it in the sun; and stated that heated currents had been applied successfully. How important for shipping, instead of sailors consuming salted provision from one month's end to another, to have an occasional supply of fresh meat! Meat treated in this way occupies much less space, too, and is much lighter in weight. It is believed that the juices of the meat contain about seven-eighths of watery moisture: this the current of heated air removes, leaving the albumen and all the flavour and nutrition behind.

*May 5.*—Sir J. Boileau, Bart., V.P. in the chair.—G. W. Sheriff and P. Le Capelaine, Esqrs. were elected members.—Communication by Mr. Defries 'On his New Patent (Third) Dry Gas Meter.'—Mr. Boccius 'On his Improved Gas Burner.'

The Secretary described an excavating machine by Mr. Prideaux. It consists of a series of scoops attached to arms, fixed on an axle, driven by a steam-engine. As the scoops revolve, they slice off the earth and discharge it on to an inclined plane, on which it is removed to the wagon. The whole apparatus bears a resemblance to the ordinary dredging machine, and is worked by a steam-engine.

**INSTITUTE OF BRITISH ARCHITECTS.**—*May 31.*—C. Fowler, V.P., in the chair.—A Marble from Pompeii, sculptured in relief on both sides, and having pivot holes in the top and bottom edges, was exhibited by Mr. E. Brown, who supposes it to have been used as a window, or to close an aperture.

Mr. J. G. Crace read an account of the Palaces of Blois and Chambord, with illustrations of the Renaissance style of Art from those buildings. The Palace of Blois stands on the site of a Roman camp, and possesses remains of very considerable antiquity. It passed into the hands of the De Châtillon about 1292, and was sold by that family to the Duke of Orleans—who took possession in 1397. Their descendant became Louis the Twelfth. It was bestowed on Gaston d'Orléans by Louis the Thirteenth, and after his death, it became again the property of the Crown. The palace forms an irregular quadrangle, of which the south side was built by the old Dukes of Orleans, the east by Louis the Twelfth, the north by Francis the First, and the west by Gaston d'Orléans. All these are of different styles of architecture,—the early domestic Gothic, the flamboyant or enriched, the Renaissance of Francis the First, and the Franco-Italian of Mansard. Mr. Crace particularly directed attention to the eastern side,—or the centre front of which the canopied recess over the archway was remarked as a beautiful example of the style: and illustrations of this and the staircase were given. A description of the interior as it appeared during the time of Louis the Twelfth was quoted from the writings of a chronicler of the time. The famous Salle des Etats, situated on the north-east angle of the building, was fully described, and an account given of the meeting of the States therein during the time of Henry the Third. It was however to the Renaissance building of Francis the First that the author principally directed attention, alluding to the carving and other embellishments that adorn the exterior, especially the external staircase in the court. Of the north front, looking from the court, he also spoke highly; and particularly mentioned the colouring of the window recesses, as throwing out the architectural details with much effect. He then proceeded to describe the Palace of Chambord, situated about four leagues from Blois, and one of the most curious and interesting palaces in France,—supposed to have been designed by Primaticcio. It exhibits in its details the imaginative mind of an artist, rather than the practical science of an architect. The roof, with its forest of towers studded in every direction with niches, columns,

pilasters, gables, &c., and crowned with the cupola of the grand staircase which rises above all the rest, forms a picturesque ensemble; and the various noble apartments in the interior, and the grand double staircase, though all suffering from the application of whitewash, still possess powerful attractions for the lover of Renaissance Art.

#### MEETINGS FOR THE ENSUING WEEK.

MON.	Pathological Society, 8, P.M.
TUES.	Royal Society of Civil Engineers, 8.—Mr. Heppell 'On the Explosive Action of Steam.'
WED.	Geological Society, half-past 8.
—	Literary Fund, 3.
—	Society of Arts, 8.
THUR.	British Archaeological Society, 8.
—	Society of Antiquaries, 8.
—	Royal Society of Literature, 4.
FRI.	Royal Society, half-past 8.
—	Astronomical Society, 8.
—	Philological Society, 8.
—	Royal Institution, half-past 8.—Mr. Faraday 'On the Steam-Jet.'

#### FINE ARTS

##### SALE OF MR. COLLINS'S DRAWINGS.

ONE of the most interesting exhibitions which it falls to the lot of the amateur to visit during a season in London is that of a collection of studies, preparations, or pictures, submitted to public competition for sale on the demise of a popular artist. A melancholy interest attaches to such an assemblage. There, are recorded the rise, progress, and sometimes decline, of the artist, in their successive phases—illustrated by the various exercises for each individual work which either brought him into notice, strengthened and confirmed his reputation, or showed signs of diminishing power, and in some sad instances foretold the coming end. These latter stages, however, cannot be said to be represented in this collection. Of the first two phases there are several examples. The coast scenes, shrimpers, &c., which first made Mr. Collins known—studies for Lord Liverpool's picture of 'Fishermen on the Look-out,' for 'The Skittle-players,' 'As Happy as a King,' 'Rustic Civility,' and for many an Italian subject, are here. The studies of landscape and coast scenery both at home and abroad convey a good idea of the wide range of the artist's observation and the versatility of his powers. The sunny glade, the country lane, the homestead, or the forest were as much within his reach as the river, rock, the sandy beach, the chalk cliff, and distant ocean—and these seen under every combination of atmospheric effect, from that of the troubled cloud to that of the serene twilight. These things, too, his enterprise of character led him, though late in life, to examine as far down south as the Mediterranean Sea. Here—with its picturesque accompaniments of figures and craft—a new field opened to his art. Yet here his labours were scarcely as successful as those earlier ones which have established a reputation that places his name among the foremost in British Art.

Studied as Mr. Collins appears to have been in the excellencies of the Dutch school, few can yet with justice be said to have displayed more of originality. His works have their character of nature and truth imparted in a style that is both free and novel. In his Italian subjects—such as studies of lazzaroni and peasants—he shows his feeling for rich and subdued tones of colour; but a more lengthened residence and a better acquaintance with the feelings, habits, and customs of the people, would have been necessary to enable him to embody these with the truth which he imparted to the scenes of a more northern and colder clime. Taken, nevertheless, as the records of individual circumstances, these studies are, for the most part—especially the figures—picturesque and beautiful. The large and life-sized examples of the human form are the weakest examples of the artist's pencil; and are proofs that no technical skill, however great, will compensate for absence of design, character and expression. In other words, common sense and intelligibility are paramount to all beauties of structure or graces of style.

Among the most striking of the studies, we noticed the following:—a very interesting drawing in chalk of 'An Errand Man employed by Cowper, Olney' (51); 'Cherry-seller, Turvey' (50)—a study, we believe, for the celebrated picture; 'A Coast Scene' (65) very fine; 'Hartland Quay' (66); 'Dartmouth Castle' (70); 'Near Buckland' (77); 'Lanacombe' (78)—all fine as delineations of Devonshire scenery; 'Cottage

at 'Shedfield' (87), excellent, and very Ostade-like; a capital oil sketch of 'A Mill' (128); 'A Stone-breaker' (176)—very rich in colour. Two studies for the 'Hop-pickers'; 'A Kentish Cradle' (177), and 'A Group of Children' (178), were admirable—especially the first. An excellent study—'The Woodman' (188); and a good 'View of Walmer Castle' (190). 'The Surrey Farmer' (210), a capital bit of nature; (271) a figure in 'The Husband reproved'; (302) a 'Boy with Stool.' 'Looking out'—a study for the picture (312) was highly interesting to those who remembered either the picture or the print. In the third day's sale, all the studies from 320 to 329, inclusive of 'Fisher Boys at Hastings or Brighton,' afforded the visitor an insight into the laborious nature of Mr. Collins's preparations for any particular subject on which he might be engaged. A beautiful drawing of 'Seaford' (338), and another of the same place (341) nearly as good; 'Brighton Fisher-boy' (339). 'Fetching the Doctor' (360) was a study in oil for the picture exhibited not long since at the Royal Academy. The original design seems to have been but slightly departed from. Three subjects, studies for parts in 'The Skittle-players'—one of Mr. Collins's very best pictures, yet which unaccountably remained on his hands for years—'A Boy' (363); 'A Man' (367), and the principal group from the picture (370) were all careful preparations. A study of the 'Rustic Civility' (364)—children opening a gate to a stranger whose approach is indicated by his shadow. In 375 we had the whole subject of 'The Skittle-players' in colours; and we thus see how well the painter had digested his subject before he touched his canvas. A 'Roman Beggar,' an oil sketch, (391) was especially good; as was the 'Neapolitan Cicerone' (398). The 'Blacksmith's Shop' (418) was a picturesque interior. A characteristic study of 'A Boulogne Fishwoman' (419); studies of a 'Roman Priest' (480 and 557), tinted on paper; oil sketch of the 'Sorento Girls' (496); 'View of Edinburgh Castle' (518). The 'Roman Shepherd-boy' (529) an expressive study in oil; and 'Descending Rocks' (530), a sketch for the well-known picture of the same title.

A painter's conscientiousness was never better exemplified than in a sheet of studies for the back of the head and shoulders of a child—a model for 'The Catechist' (587). A landscape study (588); tinted 'View of Sorento' (591), very fine; 'Hop-pickers' (592), equally good in their way.

Among the studies for and in oil paintings of Italian subjects, the most completed and best were 'The Monk's Benediction' (628); 'Procession of the Host, Naples' (629); 'Fisherman, Naples' (631); 'Monks returning to the Convent'—full of variety in design (632); and 'Door of a Church' (634). Out of a dozen framed and glazed drawings, 'The Morning Lesson' (649) struck us as the best,—where all were remarkable for beauty.

A tinted study of 'Raffaele's Villa in the Borghese Gardens' (695) presented a capital study of the spot. The 'Market People, Naples' (701)—also tinted—recalled the bustle of the scene, and almost its noise. A 'Farm-yard study at Shedfield' (728) has rarely been surpassed for truth and completeness. A fine study of 'A Glade' (744); and an interesting sketch for the picture of 'Sunday Morning.' Among the Italian subjects for the last day's sale, the most remarkable were 'A Monk blessing Little Children' (761); 'Shepherd Dogs, Rome' (762); 'Naples,' a sketch for 'The Sultry Day' (763); 'Monks examining the Image of a Saint, Naples' (768); 'A Roman Cacciatore' (769); 'Roman Children' (771); 'Neatherd reposing' (773); 'Wine Carrier, Rome' (774); 'Peasant Girls, Nice' (778); 'The Priest of St. Anthony blessing the Horses' (779); 'Roman Sportsman' (780); 'Roman Pipers' (781); 'Roman Goat-herd' (782); and two life-sized studies exhibited at the Royal Academy—one entitled 'A Patriarch' (783)—the head of an old man, with lengthened beard, in a picturesque black and yellow costume; the other called 'Antonio' (784)—a young man with black hair and moustache; Vandykish in feeling. These last two were the finished works of the collection. We have been obliged to content ourselves with such an enumeration as we could make in a small and crowded room, on a hot day; and when a portion only of the property could be shown.

## ROYAL ACADEMY.

Mr. G. Harvey in *Quitting the Mans* (540)—an incident of the Scottish Church secession in 1843—has essayed a large composition; in which, as far as the plan of the work is concerned, there is sound thinking and good intention; but so much to be objected to in respect of scale and want of proportion, as, despite of the presence of considerable character, to injure the whole. Added to this, the tints of the landscape have crept into the flesh, and given it "a green and sickly melancholy."—*The Italian Goatherd*, by W. Kennedy (556)—a landscape composition with figures—represents a sort of modern Acteon coming on a group of Nymphs luxuriating in the delights of the bath on the edge of a stream whose woody margin might have been expected to screen them from such intrusion. Had the painter sustained the interest in the figures which he has given to the landscape—had he taken the sylvan intruder as the key note of individuality in character and completion—given the female figures beauty of form and colour—he would have made a very telling picture. It is in the want of finish that its defect lies; and this is the more matter for surprise when we remember how admirably Mr. Kennedy has, on many occasions, treated matters for which his long education and practice have peculiarly fitted him.

In the Octagon Room, *The Duc de Sully bringing New Year's Gifts to Henri Quatre* (620) is an able composition by W. Carpenter, Jun. The painter has read his text well, and arranged his materials with considerable knowledge and mastery for pictorial effect. The individualities of the principal personages are well preserved—the drawing is in many parts firm. The style of painting is vigorous and decided; and the whole, as an essay on a large scale, is the best performance of one of our younger artists.

*Lannerest Abbey* (103), by W. J. Blacklock—though green and a little hard—is yet effective and true. *Sunset* (108), by the same hand, is not so good.

Mr. A. Vicker's *Banks of the Thames, near Bray* (139), like a similarly sized picture exhibited by him at the British Institution this season, is modest and atmospheric. It is refreshing to see such transcripts of Nature, simple though they be.

We only notice *Reposing after the Ball* (163), to remark in terms of censure on a degrading habit now gaining ground of attaching a title to a picture in a pun. Here, a boy fatigued after playing with a ball, and reclining on a table, is treated in all the obviousness of the commonplace, by Mr. W. H. Deverell. "Let the *deed show*," is an ancient motto. This mode of entitling a picture is but a low subterfuge to attract attention;—sure to lead to a disappointment and recoil on the painter.

A portrait of *The Marquis of Northampton, President of the Royal Society* (184), commenced by the late Thomas Phillips, R.A., has been ably finished by his son, Mr. H. W. Phillips. It is an excellent resemblance.—Mr. J. T. Eglington's *Heath Scene, with Cattle* (201) is excellent. The rain is well expressed, and the whole effect good. We should like to see the painter in a work of larger scale and more pretension.—A very elaborately finished and able piece of individuality is a portrait of *The Rev. J. D. Simpson, M.A.* (218), by Mr. S. Cole.

Mr. Rood's *Children at a Stream* (227) is a clever conceit.—*On the Cad, Bickleigh Vale, Devonshire*, by Mr. W. Williams (235), is true representation of a scene which we have more than once looked upon because it was so well sung by Carrington. The painter has laboured in congenial mood.—*A View of Holland* (312), by Mr. J. Maule—breezy and good—is, however, hung too high to enable a correct estimate of its merits to be formed. An excellent group of three figures *In the Brook* (319), is the performance of Mr. C. Dukes—and very much better than the picture by the same artist on which we remarked last week.

Mr. R. Jeffray has, in the treatment exhibited in his picture of *Sappho and Phœnix* (335), shown a reminiscence of the manner of Eastlake.—*The Lesson* (375) is pleasingly done by Mr. C. Stomhouse.—Much of the ability exhibited in the grouping of *Peter denying Christ* (452), by Mr. H. Wheelwright, is detracted from by the prevalence of an earthy red tone.—Great ability is shown in Mr. J. Middleton's

*Field Burn* (454).—Mr. J. D. Harding's *Hastings, from under the East Cliff* (489) is one of his most successful achievements in the new material to which he has now seemingly devoted himself, and for which he has renounced the aqueous element. It has more of nature and less of conventionalism than have been usual with him.—*The Magdalene* (502), by Mr. Marshall Claxton—a study of a single figure—strikes us as a better result than his larger and more ambitious composition.—Mr. J. West has contributed, in 497, an excellent resemblance of the Apostle of Temperance, *Father Mathew*.

Mr. W. Simpson's only picture here, *The God Chaise* (501), is a good study of a not very interesting incident in Kensington Gardens; and the choice of subject is to be regretted, because Mr. Simpson is an artist of great power, from whom more important things are to be expected.—Very like a portrait by one of the Florentine masters is that of *A Gentleman* (532), by T. R. Lassouquare. Though the subject is far from attractive, the painter's art has invested it with much interest.—There is some excellent painting in Mr. G. E. Hering's *Gulf of Spezia* (557)—particularly in the sky. We have never seen Mr. T. S. Boys so successful in an oil picture before as in the *Rue de la Tuile, Rouen*. It is marked by great sense of truth.

Lord William Russell's *Last Interview with his Family, the day before his Execution, 1683*, by Mr. John Bridges (585), is a difficult subject out of which to make anything new; yet the artist has displayed in it more sense of the pathetic, than manipulative excellence. This is, however, a leaning on the right side. The admirers of Mr. Wingfield's compositions will not be so well satisfied as usual with his *Summer Recreation* (598).—Good style is shown in an original-looking portrait of *Dr. Snow* (601), by Mr. T. J. Barker.—One of the best small church exteriors is that of *St. Ouen, Rouen, Normandy*, by Mr. E. A. Goodall.—A very clever modest production is a *Village School* (609), by A. Provis.—An effective sunset in a *View on the Coast, near Lyme Regis* (611), is from the pencil of Mr. W. Havell.

• *Donna Josephina* (612) has given Señor Escrivé a capital occasion to present us with a portrait of one of his Andalusian beauties. A very promising composition is *Elvira* (613), by Mr. J. E. Millais; who, if he study and be not led away by the mistakes of encomiums of friends, may do well.—A highly conventional rendering characterizes Mr. Bright's *Remain of St. Benedict's Abbey, on the Norfolk Marshes—Thunder Storm clearing off* (621). Dexterity and dexterity of execution, pushed to the extreme—as seen in the handling of the clouds with the palette knife—are not the methods by which the most renowned of landscape painters have achieved their fame; and Mr. Bright is capable of better things.—Mr. C. Steedman's *Fish Girl* (622) is a good study.—Mr. A. Montague's *Cottage near Windsor* (623), is very slight—and not worthy of the artist.—*The Brake Sabot—A Scene in the Hautes Alpes, near Gap*, (635), by M. A. du Buisson, is a vivid representation of the frightful danger to which the inmates of a diligence are exposed from the breaking of the shoe. The vehicle is seen at a sharp turn in the road about to topple over and roll down the precipice, if the horse, which is now down, and the remainder of the team do not exercise all their strength, and at the very instant pull the axle round. The moment of suspense is shared by the spectator. The incident, as we have shown, is well expressed—but the execution is indifferent. A very capital little scene *On the French Coast*, by Mr. John Wilson (651), is not to be overlooked—possessing, as it does, all his accustomed vigour and breadth. *A Scene on the South Side of the Vale of Ecclesbourne, near Hastings, Sussex* (655), by Mr. H. B. Willis, is well painted; but the sky is too much impasted and coarse. Mr. P. Van Schendel has in his *Dutch Market—with Effects of Candlelight and Moonlight* (657), indulged in another Schaleken-like version—to our taste not so good as that exhibited by him lately at the British Institution. Two pictures in the Miniature Room are placed so high that we can hardly discern their details.—The *Vicar of Wakefield when prepared for Church on the first Sunday after the Loss of his Fortune* (746), by Mr. A. Solomon—and *May-Day Morning a Century Ago* (940), by Mr. T. F. Marshall. As far as we can judge, they are elaborated compositions, full of

detail in shape and colour, and well executed. Rath and student expected Field—peculiarities. A study of the Stream, Iams, S. (1075) light, great deal. Mr. T. career in Dan Qu the never want of students. as the ill-favoured and popular fancy and an eminent hobby combine. The desire higher to question the wounding pictures the seven work like The inquiry for miniature appropriate excellence and finish time of C. England, until with of this E. desire to work; a paper as latter are mentioned; and w—Vandyke's schemes in great Water-colours, but as to the artist and space size of the amateur, he is obliged however original. be doubtful do not retain of colour, and quality distinguishing exception. As far as distinctions are distinguishing effect w—made effect—no

Hastings, of his most material to himself, a serious element of convenience.—*The Magazine*, a study of art by Mr. J. Esmeleather. *The Girl* interesting choice of person is an important portrait by Gentleman; the subject has invested the excellent *Lezzia* (557) never seen picture before marked by

ever with his 1883, by Mr. project out of his district has than manning leaning on Wingfield's is usual with style is shown 1880 (501), by small church *Wandy*, by Mr. production is An effective *Regis* (611),

*for Escanava* portrait of one promising com- *Lillie*; who, the mistaken highly conven- *the Remains* *Marketh* Mar- *erity and flip- me—as seen *palette knife* lost renouned in fame; and *age*.—Mr. C. study.—Mr. *—The Broken Gap* (635), representation of the of a diligence *e shoe*. The road about to, if the horse, or of the team at the very instant of suspense, incident, as we the execution is *On the French* not to be over- is accustomed *South Side of Sussex* (655), but the sky *Mr. P. Van* with *Effects* indulged in another not so good as *ish Institution*, are placed on details.—*The Church on the Fortune* (746), by *ing a Century* As far as we positions, full of*

detail in the style of Mr. Frith.—A similar remark as to elevation of position applies to the lunette-shaped performance of Mr. W. Maddox, *Naomi, Ruth and Orpah* (816); though, being a little nearer to the eye and with less of detail, we are enabled to speak of it as a work of much merit, which we should have been glad to have seen more closely. The name of the painter is new to us; but sufficient is seen to warrant the assumption that he will soon make it generally known. *Bassanio commenting on the Castaways* (805), by Mr. J. C. Hook, the Academy travelling student, is hardly such a subject as we should have expected from the painter of 'Rizpah on the Battle Field'—the present picture having no reference to the peculiar nature of those studies or of the work which entitled him to his selection.

A striking contrast is exhibited between two pictures that hang next to each other: *Cattle fording a Stream, Scene in Cumberland*, (1074), by Mr. E. Williams, Sen.—a moonlight effect, and *Windsor Forest* (1075) by Mr. E. J. Cobbett—with an effect of sunlight. Both are very creditable productions.—A great deal of talent is shown in *Charity* (1180), by Mr. T. Brooks:—and a good commencement of a career in 1182, by Mr. W. Gale. In Mr. W. Gilbert's *Don Quixote at the Castle of the Duke* (1183) we see the never-failing consequence of a system of isolated attention to any one individual portion of the art—a want of cultivation and knowledge of the other constituents. Mr. Gilbert's name is, we believe, familiar as the illustrator of weekly periodicals; after whom are engraved those spirited wood-cuts which now form a remarkable feature in Art as enlisting the popular sympathies of the day. The readiness of hand and facility of sketching which he possesses in an eminent degree are just fitted for the purposes of the hebdomadal design; but must be condensed and combined with higher attributes to make a picture. The design which may be suggestive on wood requires higher treatment for a finished work; and it is a question whether this able draughtsman in his line would not do more justice to his peculiar and acknowledged powers by postponing his exhibition of pictures until he shall have accomplished himself in the several excellencies which are requirements of a work like the present.

The increase in size of the water-colour pictures on ivory formerly coming under the denomination of miniatures—a title now, from that circumstance, inappropriate—has not brought with it an increase of excellence. The qualities of refinement, delicacy, and finish visible not only in the oil miniature of the time of Charles the First and the Commonwealth in England, and of Louis Quatorze in France—but even until within the last few years to be seen on the walls of this Exhibition—are abandoned, from an ambitious desire to produce water-colour portraits on a large scale; and this applies as well to productions on paper as to those on ivory. In proportion as these latter are extended in scale they lose in refinement; what they gain in size they lack in delicacy; and we doubt the wisdom of the attempt at such schemes of effects as were employed by Rembrandt, Vandyke, or Reynolds—those artists having constructed most of their larger portraits for appreciation in great rooms and to be seen at great distances. Water-colour copies on a small scale we regard but as transcripts—memoranda from larger works done to fulfil particular conditions—either made for the artist's convenience as objects of study where time and space preclude his copying the picture of the size of the original,—or when in the possession of the amateur, as a recollection of a large work with which he is obliged to content himself from hopelessness, however great may be his means, of possessing the original. The soundness of the judgment may then be doubted which attempts effects that, while they do not realize in excellence what it is the avowed intention of their authors to rival, sacrifices the condition and qualities for which miniatures have hitherto been distinguished—aiming, with one or two triumphant exceptions, only at a satisfaction of the memory.

As on former occasions Sir William Ross's contributions are conspicuous in his own walk. They are distinguished by fine drawing, fine taste, great truth of colour—especially in the flesh—and a propriety of effect which makes them exceptions to the remarks just made. There is no straining after particular effect, no violence of contrast, in form or colour.

Everything is unobtrusive, quiet and probable; yet given with the spirit which is felt, but not obvious, in Nature. His art has a rare combination of delicacy with force, of rich colour and sobriety of taste—and a pencilling that is studiously subordinate to the general effect. He has, to use hackneyed phrase, the *ars celare artem*. His largest study, that of *Miss Burdett Coutts* (830)—a whole length of that lady resting on the back of a chair—though wanting in the attractions of beauty, is an instance of the painter's mastery in the management of details. To make a picturesque combination out of an interior with furniture, &c., has taxed skill in arrangement; and the result is a proof of his power to do this. In *Mrs. Dent* (842) he has had to deal with beauty; and the picture is a union of the ideal and the natural. Since the days of Lawrence we have scarcely looked on such an embodiment of feminine attraction. *Mrs. Alfred Montgomery* (795), *Mrs. Manaton Pipon* (834), *Mrs. Leigh* (857), *Mrs. Robertson and Children* (810), are all admirable portraits. In the portrait of *Richard Duran* (774), Sir W. Ross exhibits equally his perception of manly vigour. The head is a *chef-d'œuvre* of modelling and tinting:—and so, of another kind and complexion, is *The Earl of Shaftesbury* (833). As a whole, these contributions may challenge competition in their department with any age or school.

Mr. Alfred Chalon's single miniature the *Portrait of Madame Acuna* (820) is antithetical in style to all the foregoing—making the art in another way equally subordinate to the expression of the idea of a grandly formed figure. Though but a small portion only is seen, from its position, it is touched in with a mastery that possesses the spectators thoroughly of the character represented. Wanting the artificial aids of costume, this picture has a chasteness and simplicity with which the exuberance of the portrait-painter's fancy too rarely permits him to rest contented. Mr. Newton's portrait of *Sir Henry Ellis* (799) is a good-natured resemblance of the Head Librarian of our National Museum:—and Mr. F. Cruickshank's *Lieut.-Gen. Sir Howard Douglas* (720) a manly representation of the warrior, given in an excellent picture. Mr. C. J. Basbe's *Mrs. Reginald Cocks* (752) would not have lost in interest as a whole-length had it been diminished in scale.

Mr. Thorburn has sent his full complement of eight—all as large or larger than usual—but not likely to be considered as advances on his works of previous years. In the laudable desire to be simple and chaste it is possible to merge into flatness and monotony: and it is the latter tendency more especially, based on a consideration of the tone of old oil pictures—the character of much of which is often dependent on accident or time, place or chemical change,—that we fear has made the painter's eye lose sight of the freshness of Nature. The power of reading aright in such particulars argues a very nice judgment. We give the preference to *Her Royal Highness the Princess Charlotte of Belgium* (780) as a naïve personification of girlish beauty; while it is less exceptionable in point of colour—having, in fact, that amount of cold colour and freshness which gives vivacity of effect, and is adapted to the character and age of the subject. In the group of *Mrs. Fowler Broadwood and her Family* (766), much pictorial science is shown; and one of the children is exquisite in form. *The Hon. Mrs. Maynard* (775) is a much more agreeable picture than the *Viscountess Pottinger* (895)—as, indeed, she was a better subject. *Mrs. Molin* (821) is strong in the peculiarities of the artist's style. *His Royal Highness the Duke of Brabant* is more interesting from its subject than its art. *The Viscountess Maidstone* (877) has been better represented here than in another version. The remaining contribution of this artist (918), *Lord William Beresford, Captain of the 2nd Life Guards*, exhibits all the worst points of the painter's manner. It is in every respect one of his least successful efforts—and certainly not agreeable as a picture.

Mr. Carrick's rendering (785) of *Lord Lyndhurst*, evidences that the veteran lawyer shows the passage of years. There is much character in the picture. The same artist's portrait of *Philip Howard, the Member for Derby* (856) is very near being a good resemblance: and is in that respect better than Mr. J. Hayter's chalk-drawing of the architect *Charles Barry, Esq. R.A.* (866).—It would be impossible to particularize

more among the miniatures without noticing almost all—seeing that there are so many of an average degree of merit.—We must be content, then, to pass on to the drawings.

One of the most remarkable is that by Mr. Uwins of *Cupid and Psyche*, from the fable of Apuleius. It served as a cartoon or preparation for a picture which the artist painted for the Court. Mr. Mulready's *Sketch* (996) in red chalk is masterly; showing his knowledge of the human form:—and his *Portrait of a Child* (1037) is full of beauty in the making out, and exhibits in every line the painter's study of form and acquaintance with structure. Mr. Jones's chiaroscuro drawings, designs for *Altar Pieces* (951), *Enigma* (961), and a subject *From Job* (973), are additional proofs of the classical feeling of their author, and if carried out would have made highly interesting pictures. Mrs. Carpenter's study of the *Children of George Eyre, Esq.* expresses infantine forms with her accustomed skill. It is, however, to the drawing of portraiture by Mr. George Richmond that we must turn for delineation of character, excellence of drawing, and power of modelling and relief—though this year we cannot add improvement in colour. The painter must not allow his neutral tints to merge into blackness. *Neil Malcolm, Esq.* (1016) is a fine manly presentation; and his wife (1009) is as delicate as the former is vigorous. *Lady Colman* (1027) is full of individual character and excellently modelled. *The Daughters of Hardford Ballersby* (1052) exhibit grace without affectation.—*Mrs. Gibbs* (1002) is solemn and stately.—The rest are marked by the decision of Mr. Richmond's style.

Mr. Bartholomew has a very beautiful study of *Paeonies* (1010). His drawings of such matters always afford pleasure because they appear to have cost him just such an outlay of time as enables him in a very expressive touch to give the peculiarities of the objects without fatiguing our optic sense.—Mrs. Murray, formerly Miss Heaphy, has contributed an interesting subject in a *Portrait of His Majesty Otho the First, King of Greece* (967). It bears a strong resemblance to his father, the poet-king, Leopold of Bavaria—though the figure is certainly too tall.—No. 1011 is an admirable study of an Italian head; and a carrier pigeon, with a letter, denominated *Launch of the Homeward-bound* (1012), by Mr. Alfred Chalon, is refined and full of fancy. Mr. F. Tatham's portrait of *Ernst the Violinist* (1030) has all the character and tristesse of the original—and is very like.

We must direct attention to two beautiful mezzotinto prints by Mr. S. Cousins. One is the portrait of *Miss Peel* (1060)—the head of which for beauty of execution has rarely been surpassed. The other, *Christ weeping over Jerusalem, after the picture by C. L. Eastlake* (1069), has realized all that it promised when in progress.—A third, and last, noticeable print is one from a long picture painted by Landseer for the Marquis of Lansdowne, entitled *Crossing the Bridge*, and engraved by J. T. Willmore. He has done honour to himself and justice to the painter in a work which, as a specimen of the engraver's art—a piece of mechanical skill, putting aside the superior considerations of judgment and science—is entitled to rank in its department with any; and, in its style, we know nothing foreign at the present time to compete with it. It shows Mr. Willmore to be a philosopher in his art. A few such examples would, in this time of their deficiency, do much for the character of line engravings.

#### Sculpture.

On returning to the Sculpture Gallery for a fresh glance at such works as demand particular attention, the eye is inevitably caught by one of those pieces of extravagance which—less often of late than some few years ago—proclaim the worst tendencies of the English school. The desire for exaggerated and convulsive effect—that at once exalts the materialities of Sculpture over its spiritualities as agents, and deals even with the former in defiance of all the established canons of which the latter have the supreme guardianship—has seldom been more offensively exhibited than in Mr. A. Brown's figure of *Satan falling from Heaven* (133).

Him the Almighty power  
Hurled headlong flaming from th' eternal sky,  
With hideous ruin and combustion, down  
To bottomless perdition.

For a sculptural error like this the example of one of our greatest living sculptors is not blameless; and it may serve as another warning of the responsibilities of genius—whose sporting, in its own consciousness of power, on dangerous ground has the effect of beguiling weaker spirits where they cannot tread without being lost. It was thus that Michael Angelo left his school to that gulf in modern Art, along whose edge he reared his own stupendous miracles. The innovations of master minds both serve as the temptation to less judicious rashness and are afterwards pointed to for its justification. The modern instance to which we have referred, however, cannot with any degree of fairness be pleaded to justify an amount of extravagance like this of Mr. Brown's. The sculptor to whom we allude has frequently strained the canons of his art, but never defied them. He has sought to push its means to consequences which they are not capable of sustaining—but it is the principles of the art themselves with which he has so tampered—that carrying the certain corrective along with him into the closest neighbourhood of abuse on which he has ventured. Mr. Brown has flung the principles themselves overboard when he flung his Satan from Heaven; and wrought as if he had sought to make his work a new and indirect affirmation of the acknowledged truths of his art by the very wildness of his direct contradiction. Satan, a huge figure—whose violence of attitude and action demanded, and have received, the expressions of powerful muscular development and a certain shadowy grandeur—is in the act of rapid descent—illustrated in an art whose essential qualities and first canon are calmness and repose. The artist has, with a *curiosa felicitas* of misjudgment, so peculiarly chosen his ground as to be in direct and obvious contradiction—not only with his art, as we have said, but—with his own talents. The more successful he may have been in conveying the first impression of headlong downward descent, the more instant is the following feeling of offence to the mind at the stationary reality of the falling mass. Of very purpose, he has suggested the precise exemplification which brings most prominently out the impracticabilities of his art. Exactly that which, by the uniform recognition of its professors, Sculpture cannot do, is that which he has here conjured it to do. The mere massiveness of the materials should have forbidden this use of them. There is cleverness of modelling in the figure; but, as we have said, the power of the artist's spell summons the very idea which shatters the spell itself. The first momentary effect—but for a certain sense of material exaggeration—is good; but that effect itself becomes a source of disappointment, and finally of pain, as we gaze. Sustained by nothing, the monster-spirit flounders for ever in the air; still in the same place—where, if the mere physical characters be well rendered, it is written on themselves that he could not stay a moment. Each time that we return and find him—where the artist has exhausted his ability expressly to show that he could not be—the thought of a miracle arises; but then, this miracle is not in the artist's text—nor in his genius. It would be a relief to see anything by which the vast-limbed and unspiritual spirit might hold. For our own ease, we would fling him a rock if we could. A cloud passing underneath him would give us comfort. The magnets that accounted for Mahomet's suspension in his tomb would be an unspeakable blessing.—The only resource possible here, as in cases of nightmare, is to move—away; and forget, if possible, Mr. Brown's falling 'Satan.'

Mr. Crowley's *Drowned Youth* (1343), though canonical sculpture strictly speaking, is another mistake as to the aims and purposes of the art. Our memory is not sufficiently precise to inform us if this be the same work which the artist exhibited, under the title of *Leander*, at Westminster Hall in 1845; but if not, it is one of similar kind—and it demands in either case a repetition of such criticism as we then offered. It is bold and daring in treatment—affects to give to a single figure the effect of a picture—but abdicates in favour of mere drawing all the higher qualities which inform sculpture with a living spirit. Works like this are little better than conundrums of the art. No meanings are attempted beyond those which mechanical suggestions can reach. The figure of the drowned youth lies just as the waves may have cast it up—bent nearly into a

semicircle—the limbs flung about in that uncomposure which the sea has communicated to them, yet rapidly stiffening into the rigidity of death—and the wild hair seems heavy with its weight of water. To such expression as can be conveyed by mere clever modelling Mr. Crowley shows himself equal. The posture of every limb proclaims inevitably the tyranny of the tempest: but that deserves no higher name than statuary which deals with none of the animating expressions. The work is picturesque and ambitious—and arrests the eye on the score of curiosity; but offers nothing afterwards to detain it. On the anatomical accuracy we would not undertake in so eccentric an exhibition to offer an opinion; but there is nothing here that offends the judgment beyond the evident attempt to be mechanically remarkable. Once more we will counsel Mr. Crowley, as we have already done, not to be content with mere ingenuities—to keep clear of extravagance in form, and look into the spiritualities of his art if he would be a sculptor.

Mr. Papworth's *Virginia* (1342) is a very similar subject very differently treated. She, too, (it is, as we have before said, the *Virginia* of Bernardin St. Pierre's novel) is the victim of the storm; but the taste of the sculptor has arranged the dead limbs into the decent composure which suits the solemnities of his art, and saved her beauty from the wreck of her life. Ready for interment "in the church of the shadock grove where she had delighted to repose, seated by the side of him she called her brother," the first glimpse at the figure reveals the presence of death—though the mere technical expression of the stiffened limb and rigid feature has not been relied on to tell that story. It is a sentimental revelation from the entire work. Nay, so much freedom—poetical licence we will call it—has been used with the dead forms as to gain out of their round and curved outlines great variety—which yet takes nothing from the mournful meaning of the whole and throws no doubt in the way of its true interpretation. The work is highly creditable to Mr. Papworth's chisel.

We have had so much to say in favour of Mr. Marshall's 'Sabrina', and expect so much from this artist, that we have the less reluctance in dissenting from those who see a work of equal merit in his *Eurydice* (1316)—

She, luckless wandering, or by fate misled,  
Chanced on a lurking viper's crest to tread;  
The wretched beast, inflamed with fury, stings,  
And through her heel his dreadful venom darts.  
Thus was she snatched untimely to the tomb,  
Her growing years cut short and springing bloom.

The moment chosen by the sculptor is that which should combine in the expression of the victim the sudden pain of the wound and horror at its cause. This double agony we find neither in the figure nor the face. The posture of Eurydice in the act of receiving her death pang is, in the first instance, we think, ill chosen, both as a matter of taste and interpretation; and her action suggests to our apprehension none of the fearful meanings of that moment of suffering. But for the verses in the Catalogue and the visible viper in the sculpture, Eurydice might as well have some other name: and, indeed, without the aid of the former the latter does not altogether succeed in telling its story—for the lady, though certainly looking back on the reptile which has stung her, might be supposed to be doing so rather with a view to Natural History inquiries than in the agony of a present suffering and the horror of a coming doom.

As our present notice may be said to have got principally amongst the Curiosities of Sculpture, we must assign a distinguished place in the category to Mr. Bozzoni's illustration (1318) of a passage from the *Aeneid*. Save for the following lines, the work is without a title:—

"Accept, great goddess of the woods," he said,  
"Sent by her sire, this dedicated maid:  
Through air she flies a suppliant to thy shrine,  
And the first weapons that she knows are thine."  
He said, and with full force the spear he threw:—  
Above the sounding waves Camilla flew.

The father of Camilla, in fact, has tied his very peculiar looking infant to the end of his spear; and is swinging her there, "to get way on her," as it were, for her dedicatory flight. It is not without difficulty that we resign the first impression made by the work, that the author has designed burlesque,—and intended to perpetrate a very bad sculpture pun by offering his

work as an illustration of "throwing the last-O"! But, seriously—if the sculptor meant to be serious—it is incredible how any man having the instincts of Art could have selected so unpromising a subject or rendered it by so uncouth a performance. In the most skilful hands it could scarcely have escaped the ludicrous; but with the forms here given it nears the grotesque. The novelty of rocking a baby on a spear's point, and the unfathomable earnestness of the warrior engaged in doing so, are of the very elements out of which men work for caricature—only wanting some familiar moral to give point to the combination. Mr. Bozzoni mistakes all the meanings and aims of his art. Such a theme, offering no possible material of grace or dignity to sculpture, would never have been chosen in any day; but to the reasons which would have warned the classical sculptor off such ground are now to be added the reasons which should keep the modern artist off classical ground altogether:—and these combined make out a strong case against Mr. Bozzoni in the present Exhibition-room of the Royal Academy.

#### PHOTOGRAPHIC EXPERIMENTS.

[We give the following—which is the essential portion of a further letter that we have received on this subject from M. Claude:—and having done so, the rival experimentalists must be left to establish their claims by their several works rather than through the medium of our columns.]

Mr. Kilburn has discovered no new agent in Photography; he has merely lately made an experiment which has been tried before him, several years ago, by many photographers. The light of a dip candle, of a lamp, of a tar or gas burner,—the light produced by the combustion of any other substance,—have all been known from the commencement of photography to have a photogenic property quite similar to that produced by the light of the sun, but varying only in intensity. Seven years ago [see *Phil. Mag.* Sept. 1840.] Prof. Draper found that various artificial lights had the property of affecting the iodized Daguerreotype plate, although it was nearly 100 times less sensitive than the iodobromized plate we now use in the Daguerreotype process. Mr. Goddard in 1841, during repeated lectures at the Polytechnic Institution, and once at the London Institution, obtained the image of busts and other objects by the gas light and oxy-hydrogen light. During the last few years of the existence of the Adelaide Gallery, my assistant has in public lectures given every week at this Institution, produced similar effects in illustration of the process.

Mr. Robert Hunt has also performed the same experiment before the audience of several scientific institutions. In the year 1841, I have myself taken portraits from *Nature* by the oxy-hydrogen light; and the specimens, particularly my own portrait, which I have preserved as a curiosity, have been exhibited at the Royal Institution and several others. Two years ago I obtained impressions by the light of the moon, and even by the light of the stars. The specimens have been exhibited at the *Soirée* of the Marquis of Northampton, at the Royal Institution; and an account has been given of these experiments in the *Athenæum* and several other papers. About the same time I produced the image of an alabaster bust by the light of a dip candle,—also by the light of an argand lamp; the specimen of which has been shown to Prof. Faraday and several other scientific persons. Besides all photographers know so well that the light even of a dip candle has a photogenic effect upon their plates, that they avoid with the greatest care exposing them to that light during the different stages of the process. Mr. Kilburn, therefore, has found nothing new;—and as the portrait of Mr. Lyell which he has taken is only the copy of a lithographic print, and not from Mr. Lyell himself, his experiment will surprise no photographer, and lead to no new discovery.

A. CLAUDE.

**FINE ART GOSSIP.**—A correspondent suggests to the Committee for the Restoration of St. John's Gate the propriety of having a box affixed to some conspicuous part of the edifice, labelled "Subscriptions for the Restoration;" and is of opinion that "there are many persons who would thus silently contribute for the purpose, who would like neither the trouble nor parade of taking it to the appointed place for receiving subscriptions." We give the hint, as he requests, but without any opinion, for ourselves, of its value. We

think the  
crumble  
usual draw  
restoration  
to  
"Remember  
powerful  
which the  
monumen  
nation to  
Charity:—  
"parade" —  
even th  
not fo  
of St. Joh  
gory of th  
to do by s  
command  
in a box  
and send  
chance of  
will do a  
man in co  
Another  
subject of  
Comer is at  
scaffolding  
on the ac  
to the  
treats u  
from its "  
my humili  
redeeming  
proportion  
portion and  
the si  
quarters a  
the hind  
between th  
whole st  
Then, if  
house's bo  
presented  
How unl  
the natura  
mean? W  
with its m  
detained whi  
natural fe  
simple, to  
mals, "per  
atory—fo  
knew that  
rance of  
accountan  
with the  
sufficiently  
and taste  
blazoned i  
London at  
the monst  
disappear  
these matt  
Nothing w  
down the  
down it sh  
government  
a state or  
week, how  
country—  
not for a  
correspond  
private lett  
matter. Gove  
were don  
The pic

the less-O!—  
serious—it  
instincts of  
subject or  
e. In the  
we escaped  
en it nears  
on a spear's  
of the war-  
ments out-  
ly wanting  
combination,  
and aims of  
material have  
asons which  
or off such  
sons which  
ical ground  
Exhibition.

May 11.—  
portion of  
subject from  
experimentalists  
their several  
columns.]

ent in Photo-  
experiment

10 years ago,  
dip candle,  
light produced  
—have all  
photography  
similar to that  
ying only in  
Mag. Sept.  
artificial lights  
Daguerreotype  
times less  
now use in  
ard in 1841,  
nic Instituted,  
obtained  
the gas light  
few years of  
assistant has  
Institution,  
of the process  
the same ex-  
perimental  
scientific  
myself taken  
ight; and  
rait, which I  
exhibited at  
Two years  
of the moon,  
the specimen  
e Marquis of  
on; and an  
ments in the

About the  
labaster bust  
the light of an  
has been shown  
scientific persons  
that the light  
effect upon  
greatest care  
the different  
therefore, has  
of Mr. Lyle  
a lithographic  
his experiments  
and to no new  
CLAUDE.

suggests to the  
in's Gate the  
the conspicu-  
for the pur-  
nor parade of  
writing subscri-  
quests, but  
their value. We

think the old gate would have ample time to crumble away ere it could be repaired by any such casual droppings; and do not consider after all, its restoration so imperative a matter as to justify the resort to this eleemosynary form of subscription. "Remember the poor gate!" seems to us no more powerful formula of adjuration than the appeals which the committee have from time to time made to the professional and *dilettanti* patrons of ancient monuments. If the old gate cannot owe its restoration to Taste, we think it has small hope from Charity—and we cannot see that there is any such "parade" in sending a subscription for the purpose even the most modest man need shrink from. We do not feel that a contribution to the restoration of St. John's Gate comes properly within the category of those good deeds which men have any reason to do by stealth or blush for the fame of. We recommend our correspondent to put a handsome sum in a box of his own—or any other kind of package—and send it boldly to the committee—taking the chance of the notoriety. We venture to say that he will do a useful thing—and not be at all a marked man in consequence.

Another correspondent who writes to us on the

of the monster statue by which Hyde Park Corner is infested—to express his indignant apprehensions at the removal of a considerable portion of the

scaffolding—is more than commonly demonstrative

on the accumulated claims of the whole combination

to the denunciation of taste—and earnestly entreats us to help him in getting the group down from its "bad eminence." "Why, sir," he says, "in my humble opinion, this statue has really not one

resembling quality. First, there is its enormous dispropotion to the Arch (to say nothing of the pro-

priety of placing it on an arch at all)—then, the dis-

proportion between the height of the Duke's figure

and the size of the horse—then, the same may be said

with regard to the parts of the horse itself; the fore-

quarters appearing to belong to a smaller horse than the hind quarters—then, there is the disproportion

between the length of the horse, head and neck, the

awkward manner in which the head is attached to the latter, and the nose being more like a snout—and then, there is the position of the right hip (perhaps

the greatest display of want of knowledge in the

whole statue); which is in an impossible position.

Then, if we cast the eye over the surface of the

horse's body, what a knotty, hard, rigid surface is

presented to our view! How untrue to Nature!

How unlike the beautiful undulating soft surface of

the natural horse's body! What do all these marks

mean? What state is the animal intended to be in,

with its muscles thus represented half tense half re-

laxed while he is standing still? Where is there any

natural feeling for the elevated, the true, and the

simple, to be found? Faulty in all its particulars," he

says, "perhaps its *tout-ensemble* is still more condem-

natory—for a more unmeaning, commonplace uncouth

work I never saw."—Our correspondent must

know that we have not needed this energetic remon-

stance of his to engage our own on the subject of the

unaccountable delay which has taken place in the

removal of this group—and looks really like a trifling

with the public impatience. The perverseness is

sufficiently provoking which has taken care that our

old taste should not be redeemed until we had fully

blamed it in the eyes of the foreigners who crowd

London at this season of the year. Impressions of

the monstrosity have been taken off for recollection

in all the art-capitals of Europe previously to its

disappearance. A mystery attends all our doings in

these matters which is beyond the popular fathoming.

Nothing would seem easier than to have taken

down the work when it was once determined that

it should come; but all the resources of a

government like ours appear unequal to the lowering

a statue or the rearing a column.—As we said last

week, however, we cannot but have a final faith in the

promise of Lord Morpeth given in the face of the

country—and the permanent trifling with which is

not for a moment to be anticipated; and as our

correspondent says that he has himself received a

private letter from the noble lord to the same effect,

the matter, we believe, may be left in the hands of the

Government—with only the remark that "twere well

if were done quickly."

The picture by Edwin Landseer of the Honourable

Charles Ponsonby, third son of Lord de Mauley, mounted on a pony and just returned from rabbit shooting—which was exhibited some seasons since at the Royal Academy—is now on view at Messrs. Colnaghi's in Pall Mall East, previously to its being engraved.

Mr. John Burnett's promised treatise on the character and beauty of the human countenance, "exemplified in the heads of the various races of the civilized world," will, we hear, shortly make its appearance, enriched with numerous graphic illustrations.

The following gentlemen probationers were admitted as students of the Royal Academy on the 26th of April last:—W. E. Pozzi, H. White, W. Hay, C. Browne, R. W. Margesson, H. H. Armstead, E. R. White, H. Darvall, T. J. J. Wyatt, J. Palmer, J. Barrett, W. Ruddell, A. Munro, E. J. Physick, J. Lawler, J. Kirk, T. Hayes, G. Aitchison, C. Eldred, J. G. Gregory, E. J. N. Stevens, J. Burrell, W. Reynolds, R. Hutchinson, V. W. Arnold, C. Poland, and T. G. Kimpton. The following obtained permission to study from the life:—J. L. Sojomon, N. E. Green, C. Collins, W. F. D'Almaire, L. Wyon, W. H. Hunt, and W. Jackson.—Having been informed that the above information will be welcome to many of our readers, we will endeavour from time to time to supply it.

The unfortunate competition for a prize picture of "The Baptism of Christ in the River Jordan" is not yet brought to an end. With their 1,000*l.* in their hand, Messrs. Bell and Roe seem unable to get out of their entanglement. How they would have managed if they had succeeded in summoning all Europe into their Art-societies, as they proposed, they may now conjecture. "The romantic offerers of the prize," says a daily contemporary, "are perfectly willing to pay the money, but the competing artists have thrown certain and unforeseen obstacles in their way. The difficulty is in part occasioned by the terms of the advertisement, by which it was agreed that 'The competing artists (being so far their own judges) shall, by successive eliminations, reduce the number of paintings to five, out of which we (Messrs. Bell and Roe) will select the one to which the prize shall be awarded.' This reduction of the number to five has led to a kind of cabal, to the consequent exclusion of Mr. Fisk from the number of five, and (as it is said in professional circles) to something a good deal worse. The terms require that the money must be paid before the close of the exhibition."

The daily papers announce the death of Mr. Henry Meyer, the portrait painter and engraver, in the 65th year of his age.—The Paris journals mention the death, at Saint Lô, after a long and painful illness, of the eminent French miniature painter, M. Saint.

At Berlin, the veteran sculptor, M. de Schadow—who, as our readers know, is Director of the Royal Academy of Fine Arts in that capital—has been receiving public honours on the occasion of the 88th anniversary of his birthday.

The Cambridge *Advertiser* gives some account of the further improvements projected in Ely Cathedral by the Dean and Chapter. One of these is to throw open all the arches of the present choir to the side aisles—restoring the tombs of Bishops de Luda, Redmayne, Kilkenny, Hotham, Barnett, and Northwold, and that of Tiptoft, Earl of Worcester; and bringing into view the magnificent series of monuments, as well as the beautiful monumental chapels of Bishops Alcock and West. Another and a more extensive and expensive plan is to extend the restorations to the great lantern; and complete the corona of turrets and pinnacles of the exterior octagon as originally designed. The former of these improvements would cost, says the paper in question, at least 8,000*l.*—while the latter would require a much larger sum. An effort is being made to raise the required amount by an appeal to the lovers of ecclesiastical architecture and those who are connected with the Cathedral by local and other associations. The lesser improvement mentioned would have the effect of leaving nearly unbroken the entire view of the Cathedral from its western to its eastern end. A subscription has already been commenced, headed by the Lord Bishop of Ely for 500*l.*, followed by the Dean and Chapter for 1,000*l.* There are many other handsome sums subscribed—from the Dean, the Canons,

the Duke of Bedford, and others—amounting altogether to upwards of 3,000*l.*

Four new colossal allegorical statues have been recently erected at the corners of the Pont du Carrousel, in completion of the improvements which that bridge has been undergoing. They represent severally the City of Paris, the Seine, Industry, and The Arts—the two former on the side of the Quai Voltaire and the latter in front of the gallery of the Louvre.

The discourse delivered by the Viscount Héritier de Thury over the tomb of the Count de Clarac in January last has come into our hands; and from it we may furnish, in addition to our former notice of his loss, an enumeration of the latter's titles to regret among archaeologists, cultivators of natural history, and friends generally of the sciences and arts. The Count de Clarac's early years were spent in arms amid the wars that arose out of the first French Revolution; and his earliest scientific mission followed the disbanding of the army of Condé, when the amnesty of the First Consul had opened a door back for him into his country. On the recommendation of Denon, he was sent to Naples to stimulate and direct the excavations at Herculaneum and Pompeii; and there made important and interesting discoveries. In 1815, he set out on his search of the two Americas for their antiquities, then beginning to be spoken of; and concluded his long and learned wanderings by an examination of the archaeologically virgin forests of Brazil—from whence he brought rich portfolios of drawings of great value for their botanical and natural-history details. On his return, in 1818, the Count was made Conservator of the Museum of Antiquities in the Louvre,—an appointment which he lost no time in justifying by the work that he undertook for the classification and description of that great collection. Among his most important works, are the following: his continuation of Visconti's Description of the Museum in question; his many and learned dissertations on antique statues; those in particular on the statue known as the Orator—on the Germanicus, or some Roman personage in the character of Mercury—and on the Venus of Milo; his description of the most remarkable works of French sculpture and statuary of the fifteenth, sixteenth, seventeenth, and eighteenth centuries, in the Gallery of Angoulême and Museum of the Louvre; his great undertaking, "The Museum of Antique and Modern Sculpture," or description of all that the Louvre and Tuilleries contain most valuable in the form of statues, busts, bas-reliefs, altars, vases, columns, inscriptions, &c., and more than three thousand ancient statues of the principal museums of Europe,—with an Egyptian, Greek, and Roman Iconography. In the course of his voyages, he had collected a crowd of specimens of the most minute antiquity from the various countries which he had explored,—and formed a remarkable assemblage to which the archaeologists and artists of Europe had easy access, and which is now deposited in the Museum of Toulouse.

#### MUSIC AND THE DRAMA

##### *Grand Morning Performance.*

ROYAL ITALIAN OPERA, COVENT GARDEN.—On FRIDAY, June 18th, when will be performed Rossini's "STABAT MATER," on which occasion Madame Grisi, Madame Persiani, Signor Cosselli, and Mdlle. Albani, Signor Mario, Signor Salvini, Signor Tamburini, Signor Ronconi, Signor Tagliabue, and Signor Beale & Co.'s, will sing.

A MISCELLANEOUS CONCERT.—In the course of the afternoon, Bellini's "La Caffarella" by the whole strength of the Company, Beethoven's "Gran Battaglia Sinfonia" will be performed by the Orchestra, with two additional Military Bands, under the direction of M. Costa. Prices of Admission—Pit Stalls, 15*l.*; First Amphitheatre Seats, 10*l.*; Second Amphitheatre Seats, 6*l.*; Grand Tier Boxes, 4*l.*; First Tier Boxes, 3*l.*; Second Tier Boxes, 2*l.*; Third Tier Boxes, 2*l.*; Fourth Tier Boxes, 1*l.*; 6*l.*; Second Amphitheatre Tickets, 3*l.*; 6*l.*; Gallery Tickets, 2*l.*; 6*l.*; Tickets, Stalls, and Boxes at Cramer, Beale & Co.'s, 2*l.*; Regent-street, and at the Box Office, Bow-street.

MUSICAL UNION.—JOACHIM'S FIRST PERFORMANCE at this Society, on TUESDAY, June 6, at Hall's Last Throat, Queen-street, No. 10, 6*l.*; 1*l.*; 6*l.*; 3*l.*; 6*l.*; 9*l.*; 12*l.*; 15*l.*; 18*l.*; 21*l.*; 24*l.*; 27*l.*; 30*l.*; 33*l.*; 36*l.*; 39*l.*; 42*l.*; 45*l.*; 48*l.*; 51*l.*; 54*l.*; 57*l.*; 60*l.*; 63*l.*; 66*l.*; 69*l.*; 72*l.*; 75*l.*; 78*l.*; 81*l.*; 84*l.*; 87*l.*; 90*l.*; 93*l.*; 96*l.*; 99*l.*; 102*l.*; 105*l.*; 108*l.*; 111*l.*; 114*l.*; 117*l.*; 120*l.*; 123*l.*; 126*l.*; 129*l.*; 132*l.*; 135*l.*; 138*l.*; 141*l.*; 144*l.*; 147*l.*; 150*l.*; 153*l.*; 156*l.*; 159*l.*; 162*l.*; 165*l.*; 168*l.*; 171*l.*; 174*l.*; 177*l.*; 180*l.*; 183*l.*; 186*l.*; 189*l.*; 192*l.*; 195*l.*; 198*l.*; 201*l.*; 204*l.*; 207*l.*; 210*l.*; 213*l.*; 216*l.*; 219*l.*; 222*l.*; 225*l.*; 228*l.*; 231*l.*; 234*l.*; 237*l.*; 240*l.*; 243*l.*; 246*l.*; 249*l.*; 252*l.*; 255*l.*; 258*l.*; 261*l.*; 264*l.*; 267*l.*; 270*l.*; 273*l.*; 276*l.*; 279*l.*; 282*l.*; 285*l.*; 288*l.*; 291*l.*; 294*l.*; 297*l.*; 300*l.*; 303*l.*; 306*l.*; 309*l.*; 312*l.*; 315*l.*; 318*l.*; 321*l.*; 324*l.*; 327*l.*; 330*l.*; 333*l.*; 336*l.*; 339*l.*; 342*l.*; 345*l.*; 348*l.*; 351*l.*; 354*l.*; 357*l.*; 360*l.*; 363*l.*; 366*l.*; 369*l.*; 372*l.*; 375*l.*; 378*l.*; 381*l.*; 384*l.*; 387*l.*; 390*l.*; 393*l.*; 396*l.*; 399*l.*; 402*l.*; 405*l.*; 408*l.*; 411*l.*; 414*l.*; 417*l.*; 420*l.*; 423*l.*; 426*l.*; 429*l.*; 432*l.*; 435*l.*; 438*l.*; 441*l.*; 444*l.*; 447*l.*; 450*l.*; 453*l.*; 456*l.*; 459*l.*; 462*l.*; 465*l.*; 468*l.*; 471*l.*; 474*l.*; 477*l.*; 480*l.*; 483*l.*; 486*l.*; 489*l.*; 492*l.*; 495*l.*; 498*l.*; 501*l.*; 504*l.*; 507*l.*; 510*l.*; 513*l.*; 516*l.*; 519*l.*; 522*l.*; 525*l.*; 528*l.*; 531*l.*; 534*l.*; 537*l.*; 540*l.*; 543*l.*; 546*l.*; 549*l.*; 552*l.*; 555*l.*; 558*l.*; 561*l.*; 564*l.*; 567*l.*; 570*l.*; 573*l.*; 576*l.*; 579*l.*; 582*l.*; 585*l.*; 588*l.*; 591*l.*; 594*l.*; 597*l.*; 600*l.*; 603*l.*; 606*l.*; 609*l.*; 612*l.*; 615*l.*; 618*l.*; 621*l.*; 624*l.*; 627*l.*; 630*l.*; 633*l.*; 636*l.*; 639*l.*; 642*l.*; 645*l.*; 648*l.*; 651*l.*; 654*l.*; 657*l.*; 660*l.*; 663*l.*; 666*l.*; 669*l.*; 672*l.*; 675*l.*; 678*l.*; 681*l.*; 684*l.*; 687*l.*; 690*l.*; 693*l.*; 696*l.*; 699*l.*; 702*l.*; 705*l.*; 708*l.*; 711*l.*; 714*l.*; 717*l.*; 720*l.*; 723*l.*; 726*l.*; 729*l.*; 732*l.*; 735*l.*; 738*l.*; 741*l.*; 744*l.*; 747*l.*; 750*l.*; 753*l.*; 756*l.*; 759*l.*; 762*l.*; 765*l.*; 768*l.*; 771*l.*; 774*l.*; 777*l.*; 780*l.*; 783*l.*; 786*l.*; 789*l.*; 792*l.*; 795*l.*; 798*l.*; 801*l.*; 804*l.*; 807*l.*; 810*l.*; 813*l.*; 816*l.*; 819*l.*; 822*l.*; 825*l.*; 828*l.*; 831*l.*; 834*l.*; 837*l.*; 840*l.*; 843*l.*; 846*l.*; 849*l.*; 852*l.*; 855*l.*; 858*l.*; 861*l.*; 864*l.*; 867*l.*; 870*l.*; 873*l.*; 876*l.*; 879*l.*; 882*l.*; 885*l.*; 888*l.*; 891*l.*; 894*l.*; 897*l.*; 900*l.*; 903*l.*; 906*l.*; 909*l.*; 912*l.*; 915*l.*; 918*l.*; 921*l.*; 924*l.*; 927*l.*; 930*l.*; 933*l.*; 936*l.*; 939*l.*; 942*l.*; 945*l.*; 948*l.*; 951*l.*; 954*l.*; 957*l.*; 960*l.*; 963*l.*; 966*l.*; 969*l.*; 972*l.*; 975*l.*; 978*l.*; 981*l.*; 984*l.*; 987*l.*; 990*l.*; 993*l.*; 996*l.*; 999*l.*; 1002*l.*; 1005*l.*; 1008*l.*; 1011*l.*; 1014*l.*; 1017*l.*; 1020*l.*; 1023*l.*; 1026*l.*; 1029*l.*; 1032*l.*; 1035*l.*; 1038*l.*; 1041*l.*; 1044*l.*; 1047*l.*; 1050*l.*; 1053*l.*; 1056*l.*; 1059*l.*; 1062*l.*; 1065*l.*; 1068*l.*; 1071*l.*; 1074*l.*; 1077*l.*; 1080*l.*; 1083*l.*; 1086*l.*; 1089*l.*; 1092*l.*; 1095*l.*; 1098*l.*; 1101*l.*; 1104*l.*; 1107*l.*; 1110*l.*; 1113*l.*; 1116*l.*; 1119*l.*; 1122*l.*; 1125*l.*; 1128*l.*; 1131*l.*; 1134*l.*; 1137*l.*; 1140*l.*; 1143*l.*; 1146*l.*; 1149*l.*; 1152*l.*; 1155*l.*; 1158*l.*; 1161*l.*; 1164*l.*; 1167*l.*; 1170*l.*; 1173*l.*; 1176*l.*; 1179*l.*; 1182*l.*; 1185*l.*; 1188*l.*; 1191*l.*; 1194*l.*; 1197*l.*; 1200*l.*; 1203*l.*; 1206*l.*; 1209*l.*; 1212*l.*; 1215*l.*; 1218*l.*; 1221*l.*; 1224*l.*; 1227*l.*; 1230*l.*; 1233*l.*; 1236*l.*; 1239*l.*; 1242*l.*; 1245*l.*; 1248*l.*; 1251*l.*; 1254*l.*; 1257*l.*; 1260*l.*; 1263*l.*; 1266*l.*; 1269*l.*; 1272*l.*; 1275*l.*; 1278*l.*; 1281*l.*; 1284*l.*; 1287*l.*; 1290*l.*; 1293*l.*; 1296*l.*; 1299*l.*; 1302*l.*; 1305*l.*; 1308*l.*; 1311*l.*; 1314*l.*; 1317*l.*; 1320*l.*; 1323*l.*; 1326*l.*; 1329*l.*; 1332*l.*; 1335*l.*; 1338*l.*; 1341*l.*; 1344*l.*; 1347*l.*; 1350*l.*; 1353*l.*; 1356*l.*; 1359*l.*; 1362*l.*; 1365*l.*; 1368*l.*; 1371*l.*; 1374*l.*; 1377*l.*; 1380*l.*; 1383*l.*; 1386*l.*; 1389*l.*; 1392*l.*; 1395*l.*; 1398*l.*; 1401*l.*; 1404*l.*; 1407*l.*; 1410*l.*; 1413*l.*; 1416*l.*; 1419*l.*; 1422*l.*; 1425*l.*; 1428*l.*; 1431*l.*; 1434*l.*; 1437*l.*; 1440*l.*; 1443*l.*; 1446*l.*; 1449*l.*; 1452*l.*; 1455*l.*; 1458*l.*; 1461*l.*; 1464*l.*; 1467*l.*; 1470*l.*; 1473*l.*; 1476*l.*; 1479*l.*; 1482*l.*; 1485*l.*; 1488*l.*; 1491*l.*; 1494*l.*; 1497*l.*; 1500*l.*; 1503*l.*; 1506*l.*; 1509*l.*; 1512*l.*; 1515*l.*; 1518*l.*; 1521*l.*; 1524*l.*; 1527*l.*; 1530*l.*; 1533*l.*; 1536*l.*; 1539*l.*; 1542*l.*; 1545*l.*; 1548*l.*; 1551*l.*; 1554*l.*; 1557*l.*; 1560*l.*; 1563*l.*; 1566*l.*; 1569*l.*; 1572*l.*; 1575*l.*; 1578*l.*; 1581*l.*; 1584*l.*; 1587*l.*; 1590*l.*; 1593*l.*; 1596*l.*; 1599*l.*; 1602*l.*; 1605*l.*; 1608*l.*; 1611*l.*; 1614*l.*; 1617*l.*; 1620*l.*; 1623*l.*; 1626*l.*; 1629*l.*; 1632*l.*; 1635*l.*; 1638*l.*; 1641*l.*; 1644*l.*; 1647*l.*; 1650*l.*; 1653*l.*; 1656*l.*; 1659*l.*; 1662*l.*; 1665*l.*; 1668*l.*; 1671*l.*; 1674*l.*; 1677*l.*; 1680*l.*; 1683*l.*; 1686*l.*; 1689*l.*; 1692*l.*; 1695*l.*; 1698*l.*; 1701*l.*; 1704*l.*; 1707*l.*; 1710*l.*; 1713*l.*; 1716*l.*; 1719*l.*; 1722*l.*; 1725*l.*; 1728*l.*; 1731*l.*; 1734*l.*; 1737*l.*; 1740*l.*; 1743*l.*; 1746*l.*; 1749*l.*; 1752*l.*; 1755*l.*; 1758*l.*; 1761*l.*; 1764*l.*; 1767*l.*; 1770*l.*; 1773*l.*; 1776*l.*; 1779*l.*; 1782*l.*; 1785*l.*; 1788*l.*; 1791*l.*; 1794*l.</*

Walpole's sweet peas in his hair mystified the Fools of Quality he loved to laugh at. Did they, like him, mean a joke? In such case, the pleasantness was incompletely carried through. Madame Dorus-Gras is an admirable French concert singer; but why was she to sing 'With verdure clad,' and not Miss S. Novello some old scene by Rameau? Herr Staudigl is a noble *basso*; but, if dislocation was the order of the night—since the *contralto* song from 'Theodora' was allotted to him, Madame Caradori Allan has a right to take it in dudgeon that she was not promoted to some of Osmyn's bass comedy from 'Il Seraglio.' And, to make matters consistent, Sir Henry ought to have conducted in a *sacque*? This is not sarcasm for the sake of a smart paragraph; but because we cannot too pungently illustrate the folly of measures like the above in the musical establishment which, above all others, can afford to dispense with bones, banjos, or more mitigated devices *ad captandum* like those adverted to. Then, the madrigals by Marenzio, Di Lasso and Benet were coarsely given: how different from the performance of the same works at the *Vocal Society*! The *Concerto* by Geminiani, played by Mr. Blagrove, was so badly accompanied as to lose all clearness and contrast (and the music of Geminiani's period has none of the latter to spare)—the dainty *Air* from 'Jean de Paris,' deliciously executed by Madame Dorus-Gras, was denied the support of a chorus—and Herr Pischek's admirable and expressive delivery of the scene betwixt *Orestes* and the *Furies*, from 'Iphigénie en Tauride,' was nullified by the *slatternliness* of the latter, whose 'snakes were all uncircled' for the nonce. There is no need, we repeat, to measure our phrases; nor to mitigate the severe truth with regard to performances so artistically worthless—which, withal, have such royal means of becoming the reverse—in these Ancient Concerts.

**EXETER HALL.**—We but represent the feeling of a numerous audience in expressing our contentment with the performance of Handel's 'Alexander's Feast' and Mendelssohn's 'First Walpurgis Night,' on Monday evening. The choruses were sung by the pupils of Mr. Hullah's Upper Schools—conducted for the first time this year, by Mr. Hullah. This, too, was their first entire performance with full orchestra (Mr. Willy's concert-band having been augmented for the occasion):—and by it they were fairly brought into comparison with the most renowned bodies of choristers at provincial festivals, society meetings, &c. They bring out of the trial the character of the best English chorus we ever heard. More volume of voice might have been desired in certain places; but it must be repeated, that a company of private individuals desiring to learn to sing, and of professional persons who are directed to vocal efforts by natural gifts, demand different standards of judgment;\* and any deficiency in amplitude of tone is made up for by the truth, delicacy and force of Mr. Hullah's pupils:—by their neatness of articulation and their finish of style. Dr. Mendelssohn's *Cantata* is a trying work: owing to the rapidity of many of the movements, and the awkwardness of the English words: which, where the original was to be closely followed, could hardly, perhaps, have been avoided. Nor let it be forgotten that but insufficient orchestral rehearsal was possible, as matters stand; and that the florid figures and accompaniments of the new school are apt to puzzle as much as to support those whose chief studies have been made without instrumental companionship. In the great 'Walpurgis chorus,' for instance, though there was no inaccuracy, nor wavering,—the chorus seemed to be made shy by one or other of the above causes. Two more performances would trouble its effect, by increasing the confidence of the singers. So much for the principal feature of the meeting. Mr. Willy's concert-band meets another wish of ours, the progressive and entire fulfilment of which we trust will be hindered by no mischance:—while Mr. Hullah's conducting (he, too, appearing under somewhat new circumstances—namely, as heading an orchestra) was so good as to warrant our looking for our English conductor in him. Lastly, it was a pleasure to hear Miss Birch singing so well as in

the 'Alexander's Feast.' In the *soprano* music of that *cantata*, power, compass and brilliancy are required. These she always possesses; and on Monday displayed, in addition, a good taste, a pure intonation, and a clear articulation which are not "constant qualities" with her. The other singers were Miss Duval—who is steadily and meritedly rising into occupation—Mr. Manvers and Mr. Phillips.

Those who have followed us in our endeavours to recommend and encourage that which events have proved to be a sound system of vocal instruction will understand why, for once, we have reversed the natural order of topics,—have spoken first of the execution, and given Hullah precedence of Handel. 'Alexander's Feast' is hardly to be discussed in a paragraph. How could we dwell upon the *intention* and poetical comprehension of his poet which has presided over the Musician's labours—instancing the choruses 'Bacchus, ever fair and young,' the air and chorus 'He sung Darius;' the picturesque setting of 'Break his bands of sleep,' (which yet is essentially little more than the hackneyed stage battle *fanfare* and *rub-a-dub* of the drum turned to account) and calling attention to what seems to us a partial reading of the spirited passage 'Thais led the way,' in which Handel saw the voluptuous Helen rather than the fires of Troy by her enticement! How could we once again descend on the Master's wondrous variety in form and colour—to be proved if we but think of 'Acis and Galatea' in conjunction with this other secular work, or if together with its songs we recollect those of 'Semele.' Then it would be not unprofitable to anatomize such a piece of construction as 'The Many rend the skies'; where what sounds at first a stiff and angular phrase (on the words "but music won the cause") gains roundness and solidity by reiteration. We could point out—no blind worshippers!—what seems almost the one only *dry* fugue by Handel which we recollect: the last chorus but one—where the Augustan turn of the lines,

The sweet enthusiast from her sacred store, &c. (not forgetting "*Nature's mother will!*") seems to have lain like an incubus on Handel's fancy,—usually genial, even when he chose to write *alla capella*. Mozart's handling of the work, moreover, in the wind parts which he added to the score, would furnish matter for discourse;—especially since the silence of the organ left the ear free to discern and separate old from new in a manner rarely permitted to us (this organ-silence, by the way, rendering a double neatness in the vocalistic indispensable). But we can merely touch these points; leaving the treatment of them to persons more happily gifted with "retired leisure." Enough to say, that the hearing of 'Alexander's Feast' was a treat of great interest,—as such to be gratefully recorded.

Some little time, we apprehend, may elapse ere the 'First Walpurgis Night' is properly relished by a mixed English audience. The contrast, descriptive vigour and freshness of the music compel musical attention: but the sympathies of Exeter-Hall-goers are distanced by the subject. To look at the worship of the Pagans in an aesthetic or philosophical point of view (more especially when the Christians are the antagonistic party) is naturally beyond the power of those whose ideas of devotion are exclusively connected with church-going, and who are only beginning to emerge from that confusion of ideas in which the Oratorio has been countenanced by many worthy and scrupulous persons from some vague notion that it is an act of worship. Few, too, of those who listen to the Overture have come to consider it as a piece of descriptive music, in which "Winter's rage" gradually melts away before the delicious breathings of Spring. When this is recognized, the favourite passages will be listened for with a pleasure akin to that which waits on Beethoven's *Pastorale*, or on the fairy "harp, pipe, and symphony" in the "Midsummer Night's Dream" music. Mendelssohn's peculiar fancy of continuity, too, is in one respect unfavourable to the enthusiasm of strangers. The audience, enchanted with the suppressed chorus 'Disperse,' narrowly missed gratifying itself with an *encore*, from uncertainty as to the point at which the movement closes. With each new hearing, however, the *Cantata* will

rise in everyone's good graces, whether heard before or after a work of Handel's. We take leave of the performances of Mr. Hullah's Upper Schools for this season, with an assurance that they have been profitable in that most permanent of all gains,—increase of good repute. It has not fallen to our lot to report upon a series of concerts in every respect more praiseworthy.

**CONCERTS OF THE WEEK.**—Among the recent pianists with whom we have made acquaintance, none has pleased us so much as *M. Schulhoff*. First, because he is merciful, and does not oppress us—destroying the while his piano—by extravagance noise. Secondly, his tone is clear and telling and his touch elastic, without poverty or frivolity. Thirdly, he has a certain fanciful way with him—not rivaling, in truth, the fantasy of Chopin,—but, nevertheless, engaging the ear. Lastly, what he plays, though not meriting the "style and title" of high composition, is a relief from the second-hand transcriptions of operatic *finales* and *fantasias* on operas with which we have been too indiscriminately deluged. So far as single hearing justifies classification, we are disposed to place *M. Schulhoff* very near—if not precisely beside—*M. Döhler* among the pianists. There were other attractions at *M. Schulhoff's* concert beside his own. The Helmburgers played excellently; and the Misses Williams and the Misses Pyne once again reminded us how pleasant is the duett-singing of sisters, and how rich is England, in limpid, tuneful female voices. We also heard *Middle Vera*, for the first time this summer, singing with increase of confidence, and, as formerly like an accomplished *artiste*.

Monday was a heavy day for the strongest and youngest critic,—including a *Matinée* by *M. Williams*—a *Soirée* by *Mlle. Forestier*—and, besides the grand performance at Exeter Hall, which we have fully reported, a *Beethoven Quartett* meeting. Yet foreigners are impudent enough to talk of England as a Fool's Paradise of bad music! Some of the new arrivals are beginning, we suspect, to "realize," as the Americans say, the contrary:—from personal experience, to discover that London air may, or may not, be favourable to pretension—that though the *quality* public may be amused by the Ethiopian Servantes,—the *qualified* public understands and follows Mendelssohn.

On Monday evening, too, the *Amateur Society* gave a public concert for the benefit of the Irish Relief Fund, in the Opera Concert-room. Thus presenting itself, we may remark, without invasion of privacy, that the name ought hardly to be borne by a body of instrumentalists the leading players of which are professional. We are glad, with all our hearts, to observe any indications of co-operation, submission to discipline, assembling for the purpose of performing good music, &c. &c. among our *dilettanti*; but we are constrained to observe, that to make a show rather than to make progress is the object of the Society in question,—if we are to judge from appearances.

**ORATORIO AT LEEDS.**—We announced some weeks since that the performance of Mr. Jackson's *Oratorio*, 'The Deliverance of Israel,' was to take place on Whit-Tuesday. A correspondent has sent us the following account of the meeting: which is of too great musical interest to be withheld from our columns, even in their present crowded state.

"The *Oratorio*, 'The Deliverance of Israel,' by William Jackson, of Masham, was performed for the first time in the Music Hall, Leeds, on Tuesday week. The orchestra was composed mainly of Yorkshire performers; aided by Mr. J. A. Novello, of the London concerts. The result justified the favourable notices of the work given in the *Athenæum* [see ents. Nos. 895 and 928]; and it will have the good effect of enabling the author to correct his composition in some parts, and to prune it of its occasional redundancies. Among the pieces most admired were the opening chorus, 'Oh, God of Jacob,' without any orchestral accompaniment, which was very finely sung—as were the accompaniments throughout—the chorus which concludes the second part, 'Oh God! how terrible art thou!'—the aria, 'Now dim the stars,' sung by Mr. L. Peace—and Mrs. Sunderland's two airs, 'No more on Jordan's banks we stray,' and, 'Shall we then neglect to help?' The massive triumphal chorus which concludes the oratorio was given with great power, and

\* It is only fair to observe, that the position of a chorus mainly influences its effects:—and that the arrangement of Exeter Hall on the occasion of these performances—rendered inevitable by certain proceedings on the part of the *Sacred Harmonic Society*—is neither favourable to concentration nor to power.

† A like example, which never fails to win upon us the Chorus goes on, occurs to us in the 'Funeral Anthem' on the words 'He delivered the poor that cried.'

mixed the o flage  
never flage  
pitch. The  
Novello sa  
much to it  
was high  
opportunit  
most limit  
Yorkshire-  
county man  
HER MAJ  
Reggini  
Opera Com  
Parsons tas  
to establish  
into Italian  
minor theat  
as 'Don Quix  
not only ha  
mines is ad  
the alterna  
detections o  
its estimat  
we complai  
up by long  
of translati  
golden), as  
in our appr  
at all.' 'La  
It is true th  
little dram  
The Reggi  
local colour  
temura in  
gaillarde m  
several criti  
Matrimon  
comic but  
some altern  
The Daugh  
ment of a ch  
of the Gran  
Tigny's 'C  
there any s  
we can say  
Camp has  
and; and  
account wit  
How she tr  
—how sh  
spelled to gi  
freedom s  
raise—plan  
bravurae.—  
last gets the  
old relative  
Regiment's  
passages, we  
character a  
onation.  
degage  
feeling, yet  
We have  
this occurr  
On Th  
was fatigued  
her ex  
Signor Gar  
leaves out t  
carefully as  
regimental  
for the pri  
work goes  
encourage b  
keeping the  
ROYAL I  
Barbierie'  
Madame Ma  
Nel cor  
the reach  
days, perh  
music of C

ear before  
eave of the  
ools for this  
been profit-  
—increas-  
ot to report  
spect more

the recent  
tance, now

First, be-  
ess us de-  
ciant noise,  
d his touch

and, in truth,

engaging the  
meriting the

le from the  
les and fa-

on too indi-  
ring justi-

schulhoff

bler among

at M. the Helme-

ces William

led us hor-

and how rich

voices.—We

in summer,

as formerly,

strongest and

M. Willmen

besides the

ch we have

eting. Yet

of England

Some of the

o "realize"

om personal

or, may

though the

Egyptian Ser-

and follows

our Society

of the Irish

Thus pres-  
sion of pri-

born by a

players of

with all our

o-operation,

the purpose

ing our dilec-

ve, that the

gress is the

are to judge

ounced some

Jackson

was to take

ment has sent

ting; when

ithheld from

ed state—

of Israel,' br-

formed for the

uesday week

of Yorkshire

ello, of the

the favourable

um [see ante,

the good effect

ional reduc-

were, and

without any

finely sing-

chorus which

terrible at-

ung by Ma-

rs. 'No more

thee again

which con-

t power, and

bathed by the sea, receives its breezes for a certain distance, beyond which there is a refreshing north wind. This portion of Algeria is more fertile and more populated than the others, which is exposed to the sirocco. These mountains are divided by ravines, many of which are of great depth, or humid valleys, with large plains, many of which are still marshes, and give out a miasma, which causes great disease during the hot season of the year. Generally speaking, however, the climate of Algeria is described as healthy and agreeable; and, with certain precautions, Europeans are able to preserve their health—or at least greatly diminish the number and gravity of the attacks of diarrhoea, dysentery, and intermittent fevers with which on their arrival they are menaced. The medical officers of the government recommend to all new colonists to wear clothing alike calculated to resist heat and cold, to avoid exposure to the night air, to observe great cleanliness, to avoid the use of exciting food and spirituous liquors, and to take a siesta for an hour every day during the greatest heat.—A paper was received from M. Barral, giving an account of a simple mode of ascertaining whether gilded articles of silver or copper have been treated by the electric process or the old mercurial process. By dissolving the article in diluted nitric acid, the covering of gold is separated. When the article has been gilded by electricity, the gold, which remains in a perfect state, is bright on both sides; but when it has been laid on by the aid of mercury, the inner surface is black.

*Death by Imputation.*—May 31.—I observed in the *Athenæum* of May 22, your notice of a recent publication of the Camden Society, which among other things gives an entry made in the parish register of the Collegiate Church of Middleham by a former dean of that church. He records as *spiritually dead* the names of two young men, who had at divers times set at nought the authority of his office and his repeated admonitions. On this you remark “Is it possible that such an entry could have been made in a parish register not threescore years ago?” My purpose in addressing you on the subject is simply to remark on the antiquity both of the phrase employed by the worthy dean and of its application in the same sense. Not to mention its frequent recurrence in the Scriptures, it is by no means without example in the other ancient writers. Had you chosen, you might have pointed out how curiously the Christian priest has continued to the present day the identical expression current among the teachers of the old philosophies of Paganism. Thus, the Pythagorean philosophers used to speak of such of their disciples as abandoned the master’s precepts, mentioning them as *dead* and their state as a living *death*. Nay more, they actually erected cenotaphs to their memory. In this way, for instance, Lysis the Pythagorean (cited by Kypke) says to such a person, “*εἰ πιν ὄντος μεταβάλλοντος καρύσσουσαν εἰ τὸ μῆτρα τεθρακάς μοι.*”

I remain, &c.

C. WRIGHT, B.A., Trinity Coll. Cambridge.

[We publish our correspondent’s letter for the sake of the analogy and inference which he believes it to establish; though we confess his ingenuity seems to us at fault. Declining, however, to argue that question, we need only remark that Mr. Wright’s statement goes to affirm the antiquity of the practice commented on—while our remark, which it professes to answer, only expresses surprise to find it a modern one. If Mr. Wright could trace its parallel through all ancient priesthoods, we should still have to repeat—“Is it possible that such an entry could have been made in a parish register not threescore years ago?”]

To CORRESPONDENTS.—J. M.C.—received.

D. P. S.—Our correspondent who writes to remark on the omission at page 568 (*ante*) of the year in which Mrs. Godolphin died,—and seems apprehensive that some kind of misconception, if we understand him, unfavourable to the lady’s character, might be the consequence of the paragraph as it stands,—is, we think, too punctilious. In the previous column [p. 567.] we expressly stated that she “died in childbed \* \* and was buried on the 16th September, 1678.”

R. II.—Our correspondent, if he had a familiar acquaintance with the columns of the *Athenæum*, could never have fallen into the mistake of assuming that our notices are confined to the works of such artists as were previously known and approved by the public:—but we have no commendation to bestow on the production which he recommends to our attention. Our correspondent should know, too, that as critics we can look only to results:—and can take no account whatever of the circumstances which may have modified them.



[See *Athenæum*, page 539.]

Subscribers’ names will be received by Mr. J. Cundall, 12, Old Bond-street; Messrs. Paul & D. Colnaghi, 13, Pall Mall East; Mr. G. Bell, 180, Fleet-street; Mr. J. Mortlock, 250, Oxford-street; Mr. J. Tennant, 149, Strand; and Mr. J. Green (late Brumby’s), 19, St. James’s-street, where the articles may be seen.—Catalogues will be sent on receipt of a postage stamp.

#### USEFUL BOOK FOR CLERGYMEN.

Just published, small 8vo. price 3s. 6d. bound in roan and clapped. **MY FLOCK; OR, THE PARISH PRIEST’S REGISTER.** London: G. Earle, 67, Castle-street East, Berners-street, Oxford-street.

Just published,

**RAPHAEL’S PICTURE, ‘THE VISION OF A KNIGHT’**, lately purchased for the National Gallery; drawn and engraved, in the size of the original, by L. Gruner, 183, Regent-street. Sold by him, also by P. & D. Colnaghi & Co., and all the principal Print-sellers. Prints, 18s.; Prints, 7s. 6d.

#### FRENCH VIEW OF THE MONTPENSIER MARRIAGE.

Just published, 8vo. price 3s. 6d.

**THE TREATY OF Utrecht.** By M. CHARLES GIRAUD, Member of the Institute of France. Translated from the French. James Ridgway, Piccadilly.

FRANCE, SWITZERLAND, ITALY.

**SECOND EDITION OF CONTINENTAL IMPRESSIONS.**

By JOHN EDMUND READE, Author of “Italy,” “Catilina,” &c.

“The superiority of this work consists in the superiority of the author to the common roll of tourists.”—*Spectator.*

“Mr. Readé’s volumes are highly original, because, led by his own idiosyncrasies, he rather contradicts than echoes the opinions of others.”—*Review of Magazine.*

“It is a book of impressions in the ordinary sense of the word, but a series of highly-wrought pictures from nature and art; the work of the kind since that of Eustace. Authors, artists, and classic sites, afford ample scope for thought and criticism.”

Charles Ollier, 19, Southampton-street, Strand.

#### NEW WORK BY THE ETCHING CLUB.

# Gray's Elegy

ILLUSTRATED by the ETCHING CLUB, is now ready.

61 First Proof on India Paper, signed by the Artists, in a Portfolio, 5 Guineas each.

60 Proofs on India Paper, bound by Hayday in Morocco, 2s. 6d. each.

200 Etchings on boards, 2 Guineas each.

Published for the Etching Club by Mr. Cundall, 12, Old Bond-street, by whom Subscribers’ names will be received.

Charles Ollier, 19, Southampton-street, Strand.

## UNITED KINGDOM LIFE ASSURANCE COMPANY.—8, Waterloo-place, Pall Mall, London; 97, George-street, Edinburgh; 12, St. Vincent-place, Glasgow; 4, Colmore-row, Dublin. Established by Act of Parliament in 1834.

In 1841, the Company added a bonus of 3 per cent. per annum on the sum assured to all Policies for the period during which from time they were issued. Premiums without secure the benefit of the new division of profits in 1848 should make immediate application.

The Insurance is for life, only one-half the Annual Premium need be paid for the first five years.

Every information will be given on application to the Resident Director, Mr. Lennox Boyd, Esq., No. 5, Waterloo-place, Pall Mall, London, whose Prospecuses, &c. may be had.

## PHELIC LIFE INSURANCE OFFICE, 70, Lombard-street, and 37, Charing-cross, London.

Established 1797.

Directors.

Kirkman D. Hodgson, Esq.

Robert Gurney Barclay, Esq.

William Cotton, Esq. F.R.S.

Richard Henshall Lawrence, Esq.

William Davis, Esq.

William Richard, Esq.

A. Gordon, Esq. M.D. F.R.S.

Matthew Turner, Esq. F.R.S.

BONUS:

FOUR-FIFTHS of the annual Bonus realized by the Company from Insurances affected upon the Participating Sums of Premiums allotted according to the conditions of the Policies, every Seven Years.

The first period to commence from the 3rd of July, 1840.

The annual Premium required for the Assurance of 100*l.* for the whole term of life.

Age	Without Profits	With Profits	Age	Without Profits	With Profits
15	£1 11 0	£1 5 0	40	£2 18 10	£3 6 5
16	1 10 0	1 10 0	41	2 17 10	3 6 5
17	1 10 0	1 10 0	42	2 16 10	3 5 5
18	2 4 0	2 10 0	43	6 1 0	6 7 4

ROBERT TUCKER, Secretary.

## NORTH BRITISH INSURANCE COMPANY.—Established in 1800, and incorporated by Royal Charter—London Offices, 4, New Bank-buildings, City, and 10, Pall Mall East, London. Chief Office, 61, Princes-street, Edinburgh. Capital £1,000,000. Subscribed £1,000,000.

President—His Grace the Duke of Sutherland, K.G.

London Board.

Sir Peter Laurie Alderman, Chairman.  
Francis Warden, Esq. Deputy-Chairman.  
Alexander Cockburn, Esq.  
John Compton, Esq.  
Peter Cranford, Esq.  
John Irving, Esq.  
Charles Hertzel, Esq.

John Webster, M.D. F.R.S. Vice-Chairman.  
Jameson effecting a plan with or without participation in the premium, on the participation scale, four-fifths (or 80 per cent.) of the sums added to the policies every seven years. Policy-holders in the Equitable Society will find the system acted upon by this Company, of allowing half the annual premium to remain on credit for five years of peculiar advantage in insuring their bonus, and likewise the tables of increasing premiums, of which the following is a

premium to insure 100*l.* at death.

Age	First Year	Second Year	Third Year	Fourth Year	Fifth Year	Remainder of Life
30	£1 3 9	£1 5 2	£1 6 8	£1 8 4	£1 10 0	£2 10 5
40	1 11 0	1 13 0	1 15 0	1 18 0	1 20 0	3 8 3
50	2 4 0	2 10 0	2 16 0	2 22 0	2 28 0	3 8 3

Principles, with tables of rates, and full particulars, may be obtained from the General Manager, 4, New Bank-buildings, and of the Asturay, John King, Esq., 10, Pall Mall East.

HENRY T. THOMSON, Secretary.

## CORPORATION OF THE AMICABLE SOCIETY FOR a Perpetual Assurance Office, Incorporated by Charter of Queen Anne, A.D. 1706, 50, Fleet-street, London.

Directors.

Benjamin John Armstrong, Esq.  
George Bellie, Esq.  
John Barker, M.D.  
The Hon. Frederick Byng, Esq.  
Colbert Derby, Esq.

Ansaratus may be effected either by the plan authorized by the act obtained in 1835, or by the bonus plan authorized by the act obtained in the session of 1845, or by the reduced sums at reduced rates of premium.

There is no proprietary body, and the whole of the profits are divided among the representatives or nominees of the deceased members.

No premium is required.

The Directors are authorized to make advances on the security of the society's policies to the extent of one-third of the amount of the annual contributions which have been actually paid.

T. GALLOWAY, Registrar.

## UNIVERSAL LIFE ASSURANCESOCIETY, 1, King William-street, London.

Directors.

Sir Henry Willcock, K.L.S. Deputy-Chairman.  
John Stewart, Esq. M.P. Deputy-Chairman.  
Sir George St. Rd. Armstrong, Esq.  
Sir G. C. & J. B. Macnaughten, Esq.  
John Shaw, Esq.

Augustus Boucquet, Esq.  
Charles Dashwood Bruce, Esq.  
Sir Wm. Cuniliffe, Esq. M.P. F.R.S.  
William Kynour, Esq.

John Wall Alexander, Esq.; Robert Gardner, Esq.; Robert Hichens, Esq.

Bankers—Bank of England, and Messrs. Currie & Co.

Solicitor—William Henry Cotterill, Esq.

Physician—George Burrows, M.D. F.R.S. 45, Queen Anne-street, Cavendish-square.

Actuary—David Jones, Esq.

The principle adopted by the Universal Life Assurance Society of an annual valuation of assets and liabilities, and a division of three-fourths of the profits among the assured, is admitted to offer advantages; especially to those parties who may wish to ascertain their proportion of profit to the reduction of future premiums.

The following table will show the result of the last division of profits, as declared on the 13th of May, 1847, to all persons who may have paid any annual premium. This will be found a liberal sum if the original premiums be compared with those of other offices adopting a similar plan of division of profits:—

Age	Sum Paid	Date of Policy, when it was issued.	Sum Assured.	Original Premium.	Reduced Annual Premium for the current year.
25	£7,706 6 2	On or before 12th May.	£1,000	£19 0 0	£11 12 0
26	7,653 6 2	12th May.	1,000	24 8 4	14 13 0
27	7,600 6 2	12th May.	1,000	23 10 0	15 18 0
28	7,548 5 9	12th May.	1,000	22 12 0	14 23 0
29	7,496 5 9	12th May.	1,000	21 14 0	13 29 0
30	7,443 5 9	12th May.	1,000	20 16 0	12 35 0
31	7,389 5 9	12th May.	1,000	19 18 0	11 41 0
32	7,336 5 9	12th May.	1,000	18 20 0	10 47 0
33	7,283 5 9	12th May.	1,000	17 22 0	9 53 0
34	7,229 5 9	12th May.	1,000	16 24 0	8 59 0
35	7,176 5 9	12th May.	1,000	15 26 0	7 65 0
36	7,123 5 9	12th May.	1,000	14 28 0	6 71 0
37	7,069 5 9	12th May.	1,000	13 30 0	5 77 0
38	7,016 5 9	12th May.	1,000	12 32 0	4 83 0
39	6,963 5 9	12th May.	1,000	11 34 0	3 89 0
40	6,909 5 9	12th May.	1,000	10 36 0	2 95 0
41	6,856 5 9	12th May.	1,000	9 38 0	1 10 0
42	6,803 5 9	12th May.	1,000	8 40 0	0 16 0
43	6,749 5 9	12th May.	1,000	7 42 0	-
44	6,696 5 9	12th May.	1,000	6 44 0	-
45	6,643 5 9	12th May.	1,000	5 46 0	-
46	6,589 5 9	12th May.	1,000	4 48 0	-
47	6,536 5 9	12th May.	1,000	3 50 0	-
48	6,483 5 9	12th May.	1,000	2 52 0	-
49	6,429 5 9	12th May.	1,000	1 54 0	-
50	6,376 5 9	12th May.	1,000	0 56 0	-
51	6,323 5 9	12th May.	1,000	-	-
52	6,269 5 9	12th May.	1,000	-	-
53	6,216 5 9	12th May.	1,000	-	-
54	6,163 5 9	12th May.	1,000	-	-
55	6,109 5 9	12th May.	1,000	-	-
56	6,056 5 9	12th May.	1,000	-	-
57	6,003 5 9	12th May.	1,000	-	-
58	5,949 5 9	12th May.	1,000	-	-
59	5,896 5 9	12th May.	1,000	-	-
60	5,843 5 9	12th May.	1,000	-	-
61	5,789 5 9	12th May.	1,000	-	-
62	5,736 5 9	12th May.	1,000	-	-
63	5,683 5 9	12th May.	1,000	-	-
64	5,629 5 9	12th May.	1,000	-	-
65	5,576 5 9	12th May.	1,000	-	-
66	5,523 5 9	12th May.	1,000	-	-
67	5,469 5 9	12th May.	1,000	-	-
68	5,416 5 9	12th May.	1,000	-	-
69	5,363 5 9	12th May.	1,000	-	-
70	5,309 5 9	12th May.	1,000	-	-
71	5,256 5 9	12th May.	1,000	-	-
72	5,203 5 9	12th May.	1,000	-	-
73	5,149 5 9	12th May.	1,000	-	-
74	5,096 5 9	12th May.	1,000	-	-
75	5,043 5 9	12th May.	1,000	-	-
76	4,989 5 9	12th May.	1,000	-	-
77	4,936 5 9	12th May.	1,000	-	-
78	4,883 5 9	12th May.	1,000	-	-
79	4,829 5 9	12th May.	1,000	-	-
80	4,776 5 9	12th May.	1,000	-	-
81	4,723 5 9	12th May.	1,000	-	-
82	4,669 5 9	12th May.	1,000	-	-
83	4,616 5 9	12th May.	1,000	-	-
84	4,563 5 9	12th May.	1,000	-	-
85	4,509 1 3	12th May.	1,000	-	-
86	4,456 1 3	12th May.	1,000	-	-
87	4,403 1 3	12th May.	1,000	-	-
88	3,841 1 3	12th May.	1,000	-	-
89	1,368 4 11	12th May.	1,000	-	-
90	1,315 4 11	12th May.	1,000	-	-
91	1,262 4 11	12th May.	1,000	-	-
92	1,209 4 11	12th May.	1,000	-	-
93	1,156 4 11	12th May.	1,000	-	-
94	1,103 4 11	12th May.	1,000	-	-
95	1,049 4 11	12th May.	1,000	-	-
96	996 4 11	12th May.	1,000	-	-
97	943 4 11	12th May.	1,000	-	-
98	889 4 11	12th May.	1,000	-	-
99	836 4 11	12th May.	1,000	-	-
100	783 4 11	12th May.	1,000	-	-
101	730 4 11	12th May.	1,000	-	-
102	677 4 11	12th May.	1,000	-	-
103	624 4 11	12th May.	1,000	-	-
104	571 4 11	12th May.	1,000	-	-
105	518 4 11	12th May.	1,000	-	-
106	465 4 11	12th May.	1,000	-	-
107	412 4 11	12th May.	1,000	-	-
108	359 4 11	12th May.	1,000	-	-
109	306 4 11	12th May.	1,000	-	-
110	253 4 11	12th May.	1,000	-	-
111	200 4 11	12th May.	1,000	-	-
112	147 4 11	12th May.	1,000	-	-
113	94 4 11	12th May.	1,000	-	-
114	41 4 11	12th May.	1,000	-	-
115	0 4 11	12th May.	1,000	-	-
116	0 4 11	12th May.	1,000	-	-
117	0 4 11	12th May.	1,000	-	-
118	0 4 11	12th May.	1,000	-	-
119	0 4 11	12th May.	1,000	-	-
120	0 4 11	12th May.	1,000	-	-
121	0 4 11	12th May.	1,000	-	-
122	0 4 11	12th May.	1,000	-	-
123	0 4 11	12th May.	1,000	-	-
124	0 4 11	12th May.	1,000	-	-
125	0 4 11	12th May.	1,000	-	-
126	0 4 11	12th May.	1,000	-	-
127	0 4 11	12th May.	1,000	-	-
128	0 4 11	12th May.	1,000	-	-
129	0 4 11	12th May.	1,000	-	-
130	0 4 11	12th May.	1,000	-	-
131	0 4 11	12th May.	1,000	-	-
132	0 4 11	12th May.	1,000	-	-
133	0 4 11	12th May.	1,000	-	-
134	0 4 11	12th May.	1,000	-	-
135	0 4 11	12th May.	1,000	-	-
136	0 4 11	12th May.	1,000	-	-
137	0 4 11	12th May.	1,000	-	-
138	0 4 11	12th May.	1,000	-	-
139	0 4 11	12th May.	1,000	-	-
140	0 4 11	12th May.	1,000	-	-
141	0 4 11	12th May.	1,000	-	-
142	0 4 11	12th May.	1,000	-	-
143	0 4 11	12th May.	1,000	-	-
144	0 4 11	12th May.	1,000	-	-
145	0 4 11	12th May.	1,000	-	-
146	0 4 11	12th May.	1,000	-	-
147	0 4 11	12th May.	1,000	-	-
148	0 4 11	12th May.	1,000	-	-
149	0 4 11	12th May.	1,000	-	-
150	0 4 11	12th May.	1,000	-	-
151	0 4 11	12th May.	1,000	-	-
152	0 4 11	12th May.	1,000	-	-
153	0 4 11	12th May.	1,000	-	-
154	0 4 11	12th May.	1,000	-	-
155	0 4 11	12th May.	1,000	-	-
156	0 4 11	12th May.	1,000	-	-
157	0 4 11	12th May.	1,000	-	-
158	0 4 11	12th May.	1,000	-	-
159	0 4 11	12th May.	1,000	-	-
160	0 4 11	12th May.	1,000	-	-
161	0 4 11	12th May.	1,000	-	-
162	0 4 11	12th May.	1,000	-	-
163	0 4 11	12th May.	1,000	-	-
164	0 4 11	12th May.	1,000	-	-
165	0 4 11	12th May.	1,000	-	-
166	0 4 11	12th May.	1,000	-	-
167	0 4 11	12th May.	1,000</td		

**PROF. VON EWALD'S REPLY to PROF. LEES CHARGES of PLAGIARISM,** which also contains incidental Discussions of some of the Difficulties of the HEBREW LANGUAGE, is just published in the May Number of THE CHURCHMAN'S MONTHLY REVIEW. Seeley & Burnside.

Just published, in 8vo, price 6s, bound in cloth, LECTURES on the ENGLISH POETS. London: G. Earle, 67, Castle-street East, Berners-street, Oxford-street.

Just published, in 1 vol. 8vo, price 6s, cloth boards, OBSERVATIONS on the BOOK OF COMMON PRAYER. A Series of Letters reprinted from the 'English Churchman.' By the Rev. MATTHEW PLUMMER, M.A., Perpetual Curate of Heworth, Durham. London: Cleaver, Baker-street.

Just published, Vol. I, 8vo, price 6s, cloth boards, LIVES of CERTAIN FATHERS of the CHURCH in the FOURTH CENTURY: for the Instruction of the Young. Edited by the Rev. W.M. J. E. BENNETT, M.A., Perpetual Curate of St. Paul's, Knightsbridge. London: Cleaver, Baker-street.

BENNETT ON THE EUCHARIST. Lately, 2nd edition, in 1 vol. demy 8vo, price 12s, cloth, uniform with 'The Distinctive Errors of Romanism' and 'The Principles of the Book of Common Prayer.' THE EUCHARIST: its History, Doctrine, and Practice; with Meditations and Prayers suitable to that Holy Sacrament. By W.M. J. E. BENNETT, M.A., Priest of the English Church, and Perpetual Curate of St. Paul's, Knightsbridge. An excellent volume.—'British Critic.' London: Cleaver, Baker-street.

Lately published, in 1 vol. 8vo, price 12s, cloth, A MANUAL OF ENGLISH GRAMMAR, adapted to the use of Classical, and of the Upper Classes in Parochial Schools. By the Rev. CHARLES J. SMITH, M.A., of Christchurch, Oxford, late Curate of St. Paul's, Knightsbridge, Domestic and Examining Chaplain to the Lord Bishop of Jamaica.

"This is an excellent compendium of grammar, and bids fair to supersede the dull and abstruse Murray. The explanations are clear and concise." *Irish Ecclesiastical Journal.*

London: Cleaver, Baker-street.

Lately, in 1 vol. 16mo, cloth, 1s. 6d. AIDS to a HOLY LIFE, in FORMS FOR SOLE EXAMINATION. General and Particular. Compiled from various sources, with an introduction, explaining the manner in which the duty should be performed. By the late THOMAS H. B. BUND, A.M., a Priest of the English Church. London: Cleaver, Baker-street.

This day, improved and condensed, New and Cheaper Edition, One Volume, 16mo.

FORD'S HANDBOOK of SPAIN. A Companion to the above, 5s.

FORD'S GATHERINGS FROM SPAIN. John Murray, Albemarle-street.

BY THE AUTHOR OF 'ELLEN MIDDLETON.'

In two days, in 3 vols.

GRANTLEY MANOR: a Tale. By LADY GEORGINA FULLERTON.

Just published, in 2 vols.

Mrs. BUTLER'S (late Fanny Kemble) JOURNAL of a YEAR'S RESIDENCE in ITALY. Edward Maxon, 147, Dover-street.

New edition, 1 vol, post 8vo, price 6s, cloth gilt, WALKER'S MANLY EXERCISES: Concise Instructions in Riding, Hunting, Shooting, Walking, Running, Leaping, Vaulting, Swimming, Rowing, Sailing, and Driving. Edited and enlarged by 'CRAYEN,' with Engravings in Outline, 16mo, 6d, sold by SARGENT and LANDSEER, and Frontispiece by ALEXANDER, 147, Strand.

London: Wm. S. Orr & Co., Amen-corner, and 147, Strand.

Just published, 8vo, price 2s, sewed, C. R. O. M. W. E. L. L. A Drama, in Five Acts. By ALFRED B. RICHARDS, Esq. Barrister-at-Law, of Lincoln's Inn. Price 2s.

Cresus, King of Lydia, a Tragedy, in Five Acts, 4to. Price 2s.

Death and the Magdalen, and other Poems, Feap. 8vo. Price 4s, id.

William Pickering, 177, Piccadilly.

This day is published, in 8vo, beautifully bound in cloth, price 7s, 6d.

C H U R C H M E M O D I E S . By VISCOUNT MASSEREENE and FERRARD. The proceeds of the sale of this work will be devoted to the relief of the distressed Irish.

London: Aylott & Jones, 8, Paternoster-row.

Just published, with Map and Engraving, feap. 1s. sewed; or in cloth, with the Map coloured, 1s. 6d.

HAND-BOOK to the ENGLISH LAKES. London: Hamilton, Adams & Co., Kendal: T. Atkinson, BY AUTHORITY OF THE LORDS COMMISSIONERS OF THE ADMIRALTY.

Next week, with Plates and Maps, 2 vols. 8vo. SIR JAMES CLARK ROSS'S VOYAGE of DISCOVERY in the SOUTHERN SEAS. John Murray, Albemarle-street.

This day is published, price 1s. OBSERVATIONS on the PROBABLE CAUSE of the FAILURE of the POTATO CROP in the Years 1845 and 1846. By DAVID MILNE, Esq. of Milnegraden. William Blackwood & Sons, Edinburgh and London.

Just published, Part II. to be completed in 5 Quarterly Parts, at 2s. each. TREATISE on DIET and REGIMENT. 4th edition, much enlarged and re-written; embracing the more recent Views, Facts, and Discoveries of Chemistry and Statistics. By WILLIAM HENRY ROBERTSON, M.D., Physician to the Buxton Bath Charity.

London: John Churchill, Princes-street, Soho. DR. BURROWS ON DISEASES OF THE BRAIN AND HEART.

Just published, in 8vo, with coloured Plates, price 10s. 6d. ON DISORDERS of the CEREBRAL CIRCULATION, and on the Connection between Affections of the Brain and Diseases of the Heart. By GEORGE BURROWS, M.D., Physician to St. George's Hospital, &c. 2 vols. 8vo.

"The author takes it as a whole, is excellent; it has the characteristics of an English production in an eminent degree; it is lucid, precise, practical; and will, we think, establish Dr. Burrows's reputation." *British and Foreign Medical Review.*

London: Longman, Brown, Green & Longmans.

Just published, in 18mo, price 2s, 6d, cloth lettered, ON DREAMS, in their MENTAL and MORAL ASPECTS, affording auxiliary Arguments for the Existence of Spirit, for a "Separate State," and for a particular Protection of the Soul. By JOHN SHEPPARD, Author of 'Thoughts on Devotion,' &c. &c.

London: Jackson & Walford, 18, 88, Paul's-Churchyard.

Just published, price 4s, with 20 coloured Plates, JARDINES NATURALISTS LIBRARY, New Volume—People's Edition.

Containing the Elephant, Rhinoceros, and other Thick-skinned Quadrupeds. Forming Vol. 23 of the Issue in Volumes, and 67, 68, and 69 of the Issue in Parts.

London: Jackson & Walford, 18, 88, Paul's-Churchyard.

Price 1s. 6d.

London: published by J. Hogarth, Haymarket; A. Crichton, Edinburgh; and Hodges & Smith, Dublin.

Just imported by Bartholomew & Lowell, Foreign Booksellers, 14, Great Marlborough-street, London.

NAPOLÉON MÉMOIRES: Guerre d'Orient. Campagnes d'Égypte et de Syrie 1798-1799. Mémoires pour servir à l'Histoire de Napoléon, dicté par lui-même, As. H. Hélie, et publié par le Général Bertrand. 2 vols. 8vo, and Atlas of 18 maps, price 12s, 6d.

N.B.—This work is a continuation to the 'Mémoires de Napoléon,' which were dictated by the illustrious hero during his captivity at St. Helena, and may be considered as the only efficient account of the campaign against Egypt, which he must have had the former series of the work, under the title of 'Mémoires pour servir à l'Histoire de France, écrits à St. Hélène sous la dictée de l'Empereur, par les généraux qui ont partagé sa captivité.'

7 vols. 8vo, price 2l.

Now ready at all the Libraries, THE NEW NOVELS, JUST PUBLISHED BY MR. COLBURN.

THE THREE COUSINS. By MRS. TROLLOPE.

EVELYN HARCOURT. By MRS. GASCOIGNE.

THE JESUIT AT CAMBRIDGE. By SIR G. STEPHEN.

TEMPTATION AND ATONEMENT. By MRS. GORE.

LILLY DAWSON. By MRS. CROWE.

THE ROMANCE OF WAR. By CAPT. GRANT.

EMILIA WYNDHAM. By the Author of 'Two Old Men's Tales.'

Also, just ready, THE PLAYERS; or, the STAGE of LIFE. By T. J. SERLE, Esq.

Henry Colburn, Publisher, 13, Great Marlborough-street.

On the 1st of June was published,

AN ENTIRELY NEW EDITION OF

## BETTS'S FAMILY ATLAS OF GENERAL AND PHYSICAL GEOGRAPHY,

INCLUDING A COPIOUS

INDEX OF NEARLY 55,000 NAMES.

The President of the Royal Geographical Society, in his Annual Address to the Members, May 24th, 1847, in speaking of this Atlas, says:—"Mr. Betts, whose 'FAMILY ATLAS' must be familiar to you, and which, for convenience of size, clearness of engraving, and remarkable cheapness, is the favourite Atlas of many, has just added to its value by the compilation of a copious Index of between 50,000 and 60,000 names; any one of which may be instantly found on the map by means of the 'letters of reference,' &c. &c." In addition to the exceedingly rapid method of finding any place required alluded to in the foregoing quotation, the Latitude and Longitude of every place is subjoined.

The present edition contains Sixty-four Maps, many of the more important ones having been entirely re-engraved on a much larger scale, and such Maps as are liable to little modification carefully revised; and the Proprietor feels confident that no work of the kind, either as respects price or quality, will be found more deserving of public favour. The Work is substantially, but elegantly half-bound in Turkey morocco, price 3 Guineas.

London: JOHN BETTS, 115, Strand, (nearly opposite Exeter Hall); and to be had of all Booksellers.

Printed by JAMES HOLMES, of No. 4, New Ormond-street, in the county of Middlesex, printer, at his office, No. 4, Took's-court, Chancery-lane, in the parish of St. Andrew, in the said county; and published by JOHN FRANCIS, of No. 14, Wellington-street North, in the said county, Publisher, at No. 14, in Wellington-street aforesaid; and sold by all Booksellers and News-sellers.—Agents: for SCOTLAND, Messrs. Bell & Bradfute, Edinburgh;—for IRELAND, Messrs. Cumming & Ferguson, Dublin.—Saturday, June 5, 1847.

A RCHITECTURAL MAXIMS, in Illustration of some of the Principles of Design and Construction, and Lecture on the Studies and Character of the Architect, delivered by DONALDSON, M.A., in the Press, and will shortly be published by Weale, 88, Holborn; and Taylor & Walton, Gower-street.

In small 8vo, price 6d. THE WORLD and its CREATOR; or, the Message of God and the History of Man. By F. A. HEAD. Rivingtons, St. Paul's Churchyard, and Waterloo-place.

In 12mo, price 5s, bound, the 22nd edition of THE COMPLETE MEASURER; or, the whole Art of Measuring: being a plain and comprehensive Treatise on Practical Geometry, and Measurement. For the Use of Schools, and Persons engaged in Building, Gauging, Surveying, &c. By THOMAS KEITH. Corrected, enlarged, and improved by SAMUEL MAXNARD, Author of 'Keith's Measurer.'

London: Simpkin & Co.; Rivington; Hamilton & Co.; Whittaker & Co.; Longman & Co.; Rivington; Hamilton & Co.; Whittaker & Co.; and T. C. Dillons, 18, 88, Paul's-Churchyard.

Published this day, Svo, price 3s, sewed, in cloth, CASTE, in its Civil and Religious Character, opposed to CHRISTIANITY: being a Series of Discourses by the Right Rev. Bishop of Heber, Wilson, Corrie, and Spence, and the Right Bishop of Calcutta, on the Condemnation of the Observance of Caste among the Native Christians in India. By JOSEPH ROBERTS, C.M.R.A.S., Author of 'Illustrations of the Sacred Scriptures.'

London: Longman, Brown, Green & Longmans.

PICTURESQUE ILLUSTRATIONS of ANCIENT ARCHITECTURE in HINDOSTAN, containing Drawings made there with Historical and Critical Notes, elucidative of the Rise and Progress of the Ancient Architecture of India. By J. FERGUSON, Esq.

The work will consist of a General Introduction, comprising chronological notices of the various religions in Hindostan and their architecture, and of the form and details of the buildings illustrated in the body of the work. Each plate will besides be accompanied by a special description of the represented.

The work will be Imperial folio, published in four quarto parts, containing six plates in lithography, by T. C. Dillons, and coloured, in imitation of the original drawings, with copper-letters, woodcuts, &c.

Price £1 10

London: published by J. Hogarth, Haymarket; A. Crichton, Edinburgh; and Hodges & Smith, Dublin.

ON the UTILITY and SAFETY of the FUMIGATING LIQUID, as a Remedial Agent in Complaints of the Skin, Liver, Gout, Rheumatism, and Disorders of the Digestive Organs, being the result of upwards of fifty years practical experience. By JONATHAN GREEN, M.D., &c. Surgeon to the Army Royal Navy.

Messrs. Whittaker & Co. Publishers. May be had of R. J. Kenedy, York-street, Covent-garden; and of the Author, at his Residence, 40, Great Marlborough-street, Regent-street, London.

Price 1s., or postage free on receipt of eighteen stamps.

Immediately will be published, in 12mo, with numerous Maps, Plates, and Woodcuts, NARRATIVE of the SURVEYING VOYAGE of H.M.S. FLY, under the command of Captain F. L. LEEKICK, in 1842, 1843, and 1844, in the South Seas, and other Islands of the Eastern Archipelago, together with an excursion into the Interior of the Eastern Part of Java, during the Years 1842 to 1846. By permission of the Lord Commissioners of the Admiralty.

By J. BUTL. JUKES, F.G.S., Naturalist to the Expedition, and Author of 'Excursions in Newfoundland.'

In the Appendix will be found a paper on the Ethnology of the Oceanic Blacks, by Dr. Latham; a description of a new species of Duongong, by Professor Owen; and various contributions on Native History, by Mr. J. E. Gray and Mr. A. White, of the British Museum.

T. & W. Boone, Publishers, 29, New Bond-street, London.

Now publishing, in 7<sup>1</sup>/2 post 8vo, volumes, with Vignette Engravings, price 4s. each,

SELECT WRITINGS of ROBERT CHAMBERS. Four Volumes are already issued.

Subjects of the Volumes.

Vol. I. & II. Essays, Familiar and Humorous.

III. Essays, Moral and Economic.

IV. Essays on Philosophical Subjects.

Sentimental Essays, and Historic Sketches.

V. History of the Rebellion in 1745-6.

VI. Traditions of Edinburgh.

VII. Popular Rhymes of Scotland, &c.

London: Wm. S. Orr & Co., Amen-corner, and 147, Strand; and W. & R. Chambers, Edinburgh.

UNDE

and a  
and non-in  
BISHOP  
Catharine  
free by the  
BEAR

34  
35  
36  
37  
38  
39  
40  
41  
42  
43  
44  
45  
46  
47  
48  
49  
50  
51  
52  
53  
54  
55  
56  
57  
58  
59  
60  
61  
62  
63  
64  
65  
66  
67  
68  
69  
70  
71  
72  
73  
74  
75  
76  
77  
78  
79  
80  
81  
82  
83  
84  
85  
86  
87  
88  
89  
90  
91  
92  
93  
94  
95  
96  
97  
98  
99  
100  
101  
102  
103  
104  
105  
106  
107  
108  
109  
110  
111  
112  
113  
114  
115  
116  
117  
118  
119  
120  
121  
122  
123  
124  
125  
126  
127  
128  
129  
130  
131  
132  
133  
134  
135  
136  
137  
138  
139  
140  
141  
142  
143  
144  
145  
146  
147  
148  
149  
150  
151  
152  
153  
154  
155  
156  
157  
158  
159  
160  
161  
162  
163  
164  
165  
166  
167  
168  
169  
170  
171  
172  
173  
174  
175  
176  
177  
178  
179  
180  
181  
182  
183  
184  
185  
186  
187  
188  
189  
190  
191  
192  
193  
194  
195  
196  
197  
198  
199  
200  
201  
202  
203  
204  
205  
206  
207  
208  
209  
210  
211  
212  
213  
214  
215  
216  
217  
218  
219  
220  
221  
222  
223  
224  
225  
226  
227  
228  
229  
230  
231  
232  
233  
234  
235  
236  
237  
238  
239  
240  
241  
242  
243  
244  
245  
246  
247  
248  
249  
250  
251  
252  
253  
254  
255  
256  
257  
258  
259  
260  
261  
262  
263  
264  
265  
266  
267  
268  
269  
270  
271  
272  
273  
274  
275  
276  
277  
278  
279  
280  
281  
282  
283  
284  
285  
286  
287  
288  
289  
290  
291  
292  
293  
294  
295  
296  
297  
298  
299  
300  
301  
302  
303  
304  
305  
306  
307  
308  
309  
310  
311  
312  
313  
314  
315  
316  
317  
318  
319  
320  
321  
322  
323  
324  
325  
326  
327  
328  
329  
330  
331  
332  
333  
334  
335  
336  
337  
338  
339  
340  
341  
342  
343  
344  
345  
346  
347  
348  
349  
350  
351  
352  
353  
354  
355  
356  
357  
358  
359  
360  
361  
362  
363  
364  
365  
366  
367  
368  
369  
370  
371  
372  
373  
374  
375  
376  
377  
378  
379  
380  
381  
382  
383  
384  
385  
386  
387  
388  
389  
390  
391  
392  
393  
394  
395  
396  
397  
398  
399  
400  
401  
402  
403  
404  
405  
406  
407  
408  
409  
410  
411  
412  
413  
414  
415  
416  
417  
418  
419  
420  
421  
422  
423  
424  
425  
426  
427  
428  
429  
430  
431  
432  
433  
434  
435  
436  
437  
438  
439  
440  
441  
442  
443  
444  
445  
446  
447  
448  
449  
450  
451  
452  
453  
454  
455  
456  
457  
458  
459  
460  
461  
462  
463  
464  
465  
466  
467  
468  
469  
470  
471  
472  
473  
474  
475  
476  
477  
478  
479  
480  
481  
482  
483  
484  
485  
486  
487  
488  
489  
490  
491  
492  
493  
494  
495  
496  
497  
498  
499  
500  
501  
502  
503  
504  
505  
506  
507  
508  
509  
510  
511  
512  
513  
514  
515  
516  
517  
518  
519  
520  
521  
522  
523  
524  
525  
526  
527  
528  
529  
530  
531  
532  
533  
534  
535  
536  
537  
538  
539  
540  
541  
542  
543  
544  
545  
546  
547  
548  
549  
550  
551  
552  
553  
554  
555  
556  
557  
558  
559  
560  
561  
562  
563  
564  
565  
566  
567  
568  
569  
570  
571  
572  
573  
574  
575  
576  
577  
578  
579  
580  
581  
582  
583  
584  
585  
586  
587  
588  
589  
590  
591  
592  
593  
594  
595  
596  
597  
598  
599  
600  
601  
602  
603  
604  
605  
606  
607  
608  
609  
610  
611  
612  
613  
614  
615  
616  
617  
618  
619  
620  
621  
622  
623  
624  
625  
626  
627  
628  
629  
630  
631  
632  
633  
634  
635  
636  
637  
638  
639  
640  
641  
642  
643  
644  
645  
646  
647  
648  
649  
650  
651  
652  
653  
654  
655  
656  
657  
658  
659  
660  
661  
662  
663  
664  
665  
666  
667  
668  
669  
670  
671  
672  
673  
674  
675  
676  
677  
678  
679  
680  
681  
682  
683  
684  
685  
686  
687  
688  
689  
690  
691  
692  
693  
694  
695  
696  
697  
698  
699  
700  
701  
702  
703  
704  
705  
706  
707  
708  
709  
710  
711  
712  
713  
714  
715  
716  
717  
718  
719  
720  
721  
722  
723  
724  
725  
726  
727  
728  
729  
730  
731  
732  
733  
734  
735  
736  
737  
738  
739  
740  
741  
742  
743  
744  
745  
746  
747  
748  
749  
750  
751  
752  
753  
754  
755  
756  
757  
758  
759  
760  
761  
762  
763  
764  
765  
766  
767  
768  
769  
770  
771  
772  
773  
774  
775  
776  
777  
778  
779  
780  
781  
782  
783  
784  
785  
786  
787  
788  
789  
790  
791  
792  
793  
794  
795  
796  
797  
798  
799  
800  
801  
802  
803  
804  
805  
806  
807  
808  
809  
810  
811  
812  
813  
814  
815  
816  
817  
818  
819  
820  
821  
822  
823  
824  
825  
826  
827  
828  
829  
830  
831  
832  
833  
834  
835  
836  
837  
838  
839  
840  
841  
842  
843  
844  
845  
846  
847  
848  
849  
850  
851  
852  
853  
854  
855  
856  
857  
858  
859  
860  
861  
862  
863  
864  
865  
866  
867  
868  
869  
870  
871  
872  
873  
874  
875  
876  
877  
878  
879  
880  
881  
882  
883  
884  
885  
886  
887  
888  
889  
880  
881  
882  
883  
884  
885  
886  
887  
888  
889  
890  
891  
892  
893  
894  
895  
896  
897  
898  
899  
900  
901  
902  
903  
904  
905  
906  
907  
908  
909  
910  
911  
912  
913  
914  
915  
916  
917  
918  
919  
920  
921  
922  
923  
924  
925  
926  
927  
928  
929  
930  
931  
932  
933  
934  
935  
936  
937  
938  
939  
940  
941  
942  
943  
944  
945  
946  
947  
948  
949  
950  
951  
952  
953  
954  
955  
956  
957  
958  
959  
960  
961  
962  
963  
964  
965  
966  
967  
968  
969  
970  
971  
972  
973  
974  
975  
976  
977  
978  
979  
980  
981  
982  
983  
984  
985  
986  
987  
988  
989  
980  
981  
982  
983  
984  
985  
986  
987  
988  
989  
990  
991  
992  
993  
994  
995  
996  
997  
998  
999  
990  
991  
992  
993  
994